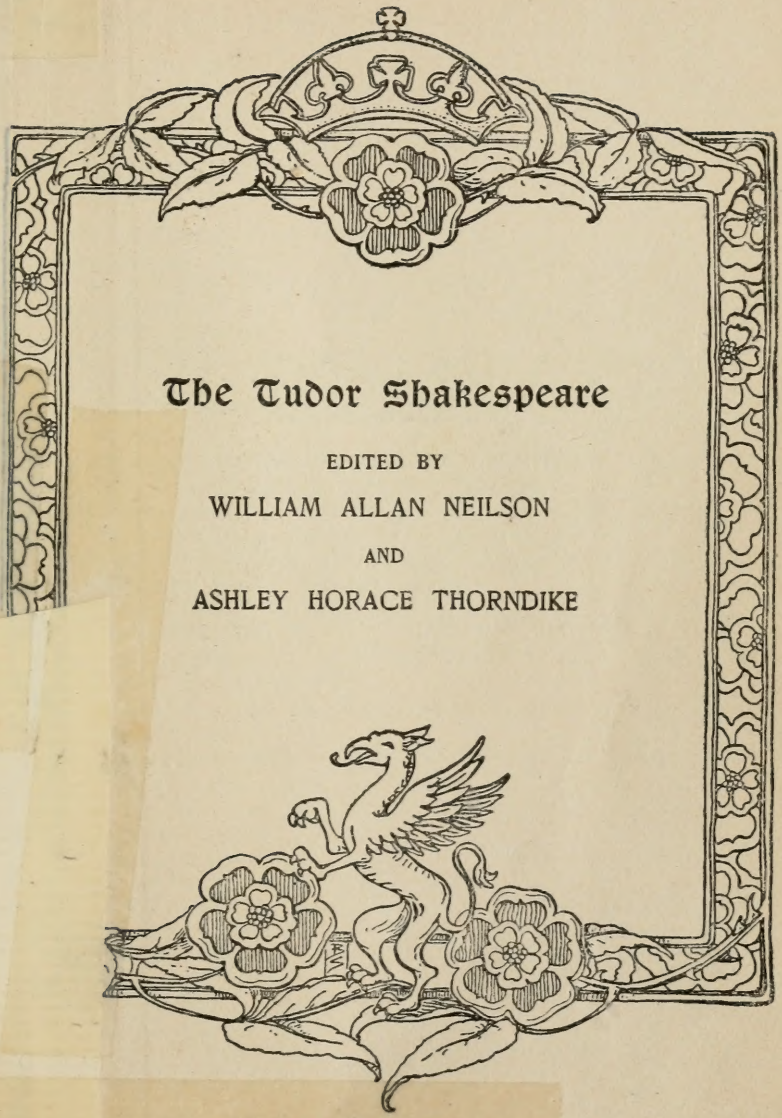


Shakespeare, William
The tragedy of Romeo and Juliet



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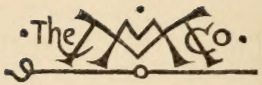
The Tudor Shakespeare

EDITED BY

WILLIAM ALLAN NEILSON

AND

ASHLEY HORACE THORNDIKE



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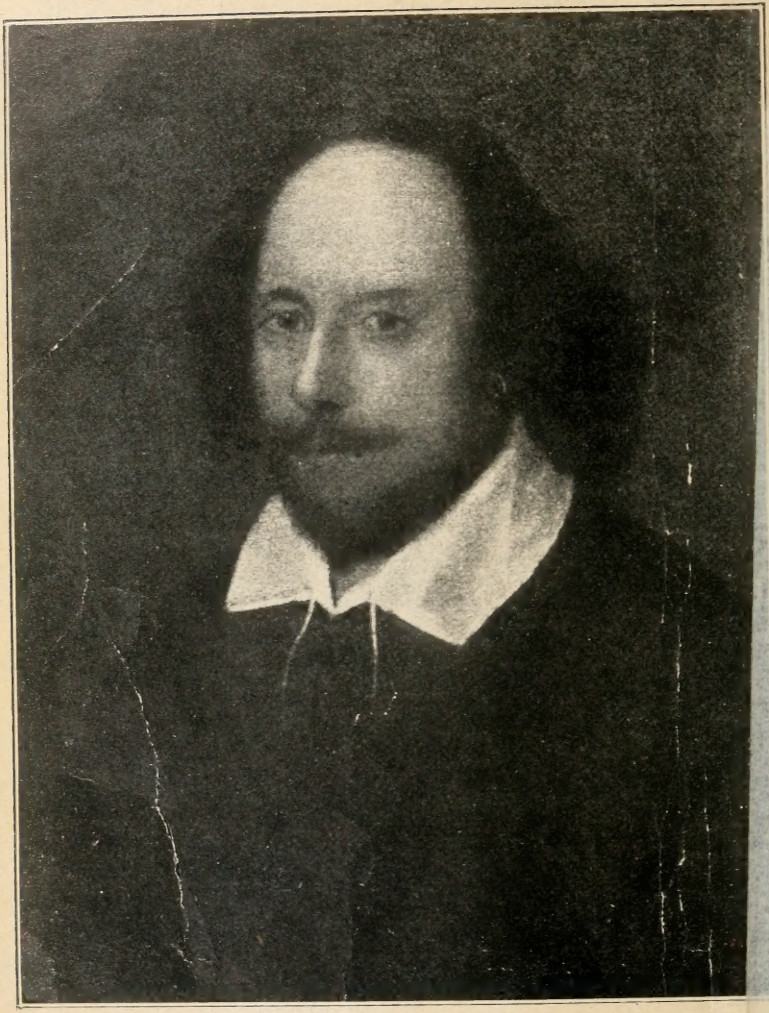
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WILLIAM SHAKESPEARE

From the "Chandos" portrait, now in the National Portrait Gallery, London.

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THE TUDOR SHAKESPEARE

The Tragedy of Romeo and Juliet

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First edition of this issue of "Romeo and Juliet"
printed June, 1911

Introduction

Text. — The first edition of *Romeo and Juliet* is described on the title-page as "*An Excellent conceited Tragedie of Romeo and Iuliet*, as it hath bene often (with great applause) plaid publiquely, by the right Honourable the L. of Hunsdon his Servants. London, Printed by Iohn Danter. 1597." This edition (Q_1) belongs to that peculiar group of Shakespearean quartos which bears evidence of having been printed from manuscript made up, at least in part, from the notes of a reporter who took down the lines in shorthand as they were recited by the actors in the theater. The result of this method was a version much curtailed and corrupted, yet occasionally of value in correcting errors which crept into the more authentic copies.

Two years later appeared "*The Most Excellent and lamentable Tragedie, of Romeo and Iuliet.* Newly corrected, augmented, and amended: As it hath bene sundry times publiquely acted, by the right Honourable the Lord Chamberlaine his Servants. London Printed by Thomas Creede, for Cuthbert Burby, and are to be sold at his shop near the Exchange. 1599." This Quarto (Q_2) represents a form of the tragedy which has undergone some slight revision, but it is in the main, though much more complete and correct, the same play which had been pirated two years before. It is our chief authority, and on it the present text is based.

The third Quarto, issued in 1609, was printed from the second; and the fourth Quarto (undated), as well as the first Folio, follows the text of the third Quarto. A fifth Quarto, issued in 1637, has no independent authority.

Date of Composition. — The only satisfactory evidence as to the date of the play is derived from the title-page of the first Quarto. The company which performed it was known as "Lord Hunsdon's Servants" only from July 22, 1596, till April 17, 1597, when their patron became Lord Chamberlain; so that it appears that the play was on the stage repeatedly during these nine months. How much earlier it was written we can only conjecture from its style. Reminiscences of Marlowe and Daniel, allusions by Weever, Marston, and others, fail to carry us farther back than 1596. Much has been made of the Nurse's reference to the earthquake of eleven years before (I. iii. 35), which is supposed to point to an earthquake felt in England in 1580. But if the passage be taken as a whole, and the character of the speaker be considered, it will appear to afford but a shaky foundation for dating the tragedy as early as 1591.

More important are certain metrical and stylistic traits. Rhyme is abundant, — alternate, in couplets, in sextets, and even in the form of the sonnet; frankly lyrical passages are common; and Shakespeare's fondness, more marked in his less mature works, for ingenious figures and puns is often exemplified. But even when due weight is given to all these characteristics, it does not seem necessary to place it earlier than 1594 or 1595; that is, say, after *Richard II.* and before *A Midsummer Night's Dream* and *The Merchant of Venice.* In any case, it is, with the

possible exception of *Titus Andronicus,* Shakespeare's first pure tragedy; and he did not again deal with a tragic theme until he wrote *Julius Caesar,* near the end of the century.

Source of the Plot. — The central feature in the story of Romeo and Juliet, the drinking of a sleeping potion by a girl in order to escape a forced marriage, is very old and very widespread. It is found in the *Ephesiaca,* a medieval Greek romance by Xenophon of Ephesus, and in a form more closely approaching that of our play in one of the *Novelle* of Massuccio of Salerno (1476). Perhaps through Massuccio, directly or indirectly, it reached Luigi Da Porto, who, in his *Istoria novellamente ritrovata di due nobili Amanti,* published in Venice about 1530, first places the scene in Venice and names the lovers "Romeo" and "Giulietta." From Da Porto the legend passed into the Novelle of Bandello (Lucca, 1554), and thence into the French paraphrase of Pierre Boisteau in 1559. Three years later Arthur Brooke translated it into English hexameters and fourteeners; and in 1567 Boisteau's version was again Englished in the prose of Painter's *Palace of Pleasure.*[1]

Though many attempts have been made to show incidental indebtedness to various other sources, there is no doubt that Brooke's poem was the chief basis of Shakespeare's tragedy, and that it follows the source, so far as plot is concerned, with surprising minuteness. The most important of Shakespeare's changes is the con-

[1] For reprints of the versions of Brooke and Painter, see P. A. Daniel, *Originals and Analogues,* New Shakspere Society, London, 1875.

densing of the action from months to days, with a corresponding gain in intensity. The brilliant Mercutio is developed from the mere hint of a courtier "pleasant of device"; with bashful maids, bold as a lion among lambs; and gifted by nature with a hand colder than "frozen mountain ice." Juliet's years are reduced from sixteen to fourteen, the age, as has been noted, of Abigail in *The Jew of Malta*. Tybalt, breathing hatred, is introduced at the Capulets' ball, with a notable effect of dramatic contrast; and Paris's tragic visit to strew flowers on the tomb of Juliet occurs nowhere before Shakespeare. The significance of the quarrel of the houses is emphasized by his invention of the opening scene between the servants of the Montagues and the Capulets. Finally, it need hardly be remarked that to Shakespeare alone is due the splendor of the poetry with its fervid lyrical quality, the wit and humor of the dialogue in the lighter scenes, and the maturing of the lovers in temperament and character.

Other Versions of the Story. — Outside of the direct genealogy of Shakespeare's tragedy, the story of Romeo and Juliet appears in a large number of forms. In Adrian Levin's *Epistle Dedicatory* to his translation of Boccaccio's *Filocolo* (1541–1542), he tells a similar tale, the scene of which is laid in the Morea; and in 1553, Gabriel Giolito published at Venice a poem with the title, "*L'Infelice Amore dei due Fidelissimi Amanti Giulia e Romeo* scritto in ottava rima da Clitia, nobile Veronese, ad Ardeo suo," based mainly upon Da Porto's version.

Within twenty years of the date of Shakespeare's tragedy the story had been dramatized in Italy. Luigi Groto,

a poet and actor, named from his blindness "il Cieco d'Hadria," composed the tragedy La Hadriana (1578), in which the main lines follow those of our story, but the setting and details vary from it widely. Several critics have held that Shakespeare made use of this work, which gained great popularity, but it does not seem necessary to regard the similarities as more than coincidences, though it has been shown that this author was known to such contemporaries of Shakespeare's as Jonson and Florio.

Very close to the date of the present play, Girolamo de la Corte, in his *History of Verona* (1594–1596), related the story of Romeo and Juliet as a historical event occurring in Verona during the rule of Bartolomeo de la Scala, in 1303; but his obvious indebtedness to Da Porto or Bandello prevents us from giving weight to his attempt to give the story a basis in fact.

The Lost Play. — There remains to be mentioned the evidence of the existence of still another version of the tale on the stage, though no trace of its publication has been found. Arthur Brooke, at the close of his preface, "To the Reader," says, "Though I saw the same argument lately set forth on stage with more commendation, then I can looke for: (being there much better set forth then I have or can dooe) yet the same matter penned as it is, may serve to lyke good effect." Among the various post-Shakespearean versions of the story, a Dutch *Romeo and Juliette*, written by Jacob Struijs about 1630, has been brought forward as affording some clue to the nature of the lost play referred to by Brooke. Dr. H. de W. Fuller [1]

[1] *Modern Philology*, IV, 75 (1906).

has argued that the work of Struijs shows borrowings from a lost play, presumably the stage version referred to by Brooke. This theory, however, cannot be regarded as accepted, nor is there any clear evidence that the lost play greatly influenced Shakespeare.

Relations to Contemporary Drama. — Nor was Shakespeare much influenced in *Romeo and Juliet* by any of the dramatists who immediately preceded him. Some traces of the current methods of the "tragedy of blood" may be discovered, especially in his additions to Brooke's narrative in the fifth act, and there are a few verbal reminiscences of Marlowe. But Shakespeare's choice of a well-known love story led him outside the direct range of Marlowe's example, and he avoided many of the usual accompaniments of contemporary tragedy such as he had made use of in *Richard III.* There are no ghosts, no villains, no physical horrors, and little either of the stage spectacle or the resounding declamations that distinguished the plays of Marlowe and Kyd. In no earlier play had Shakespeare shown such freedom and originality in dramatic construction. He gave to the immortal story, which he found fully developed in Brooke's narrative, a wealth of incidental invention, a rapidity of movement, a certainty of technic, and a dramatic intensity such as the English stage had not known before. It was in characterization and style, however, that his genius found its best opportunity. All those qualities of characterization that make his persons so vivid, so real, so endlessly suggestive, are recognizable here, if not in their complete maturity, at least in their sure promise, and in far greater mastery than in any

preceding play. The characters have their relations, to be sure, to the efforts of contemporary poets and dramatists. The idealization of women, for example, had been a prominent motive in Renaissance literature, and had been illustrated in English poetry, romance, and drama. But in comparison with any of the women drawn by his contemporaries, the art that created Juliet must seem miraculous. Alive, human, splendidly endowed with the virtues of mind, will, and heart, she is one of the first complete triumphs of Shakespeare's art, and the first of his nobly idealized heroines who have long held queenly sway over the imagination of the world.

Style. — In style, the resemblances to Shakespeare's contemporaries are more marked than in characterization. The artificialities, conceits, redundancies, and incongruities are all characteristics of the age of Peele, Marlowe, and Spenser; so, too, are the lyrical beauty, the exuberance, and the abounding fancy. But in these respects, as in others, Shakespeare exhibits no direct indebtedness, but rather the consummation of the purposes and methods of his contemporaries. Like them he was striving to give a story all the ornament that music and fancy could suggest, and he turned everything into figure or melody. Other times, other styles; it is easy now to condemn the ornaments that Shakespeare and his friends admired, but romantic love has not since then found an utterance better suited to express its extravagance, its incongruity, and its fantasy.

Stage History. — The popularity of *Romeo and Juliet* in the Elizabethan theater is witnessed by allusions, soon

after it was first acted, in Wee[illegible] 1599, and Marston's *Scourge of Villany*, [illegible] echoes and imitations in two plays, *The* [illegible] *tor Dodipoll* and *Wily Beguiled*. Nothing, h[illegible] own in detail of its stage presentation, ex[illegible] be gathered from the descriptive stage dire[illegible] first Quarto, doubtless the notes of some spe[illegible]. The [illegible]ay was taken to Germany early in the seventeenth century (*v.* Cohn's *Shakespeare in Germany*), and it probably held the stage in England until the closing of the theaters. It was revived immediately after the Restoration; and at a performance at the theater in Lincoln's Inn Fields, March 1, 1662, Romeo was played by the famous Betterton, and Juliet by Miss Saunderson. About this time an alteration was made by James Howard, which provided a happy ending and kept both lovers alive. It is reported that the original and the altered endings were given on alternate days. Even with this embellishment, the play does not seem to have been a favorite with the Restoration public, and in 1680 Otway produced an adaptation, *The History and Fall of Caius Marius*. A[illegible]out half the play is Shakespeare's, the rest is Otway's, and is by no means worthy of him. No more striking illustration of the change of national taste could be found than this presumptuous patching of Shakespeare's play with pseudo-classical declamation and sentiment. The balcony scene is retained, but Lavinia (Juliet) later wanders about the forest in search of young Marius (Romeo). The scene in the tomb is changed so that Juliet awakens before Romeo dies. The part of the nurse was played by a male actor, Nokes. This monstrous adaptation was popular, and was frequently acted for

the next fifty years. The elder Marius gave Betterton a favorite part that he acted as late as 1707, and Lavinia (Juliet) was played by the two most famous actresses of the period, Mrs. Barry and Mrs. Bracegirdle. On September 11, 1744, Shakespeare's play was successfully revived by Theophilus Cibber, who, however, kept parts of Otway's version, including the death-scene; and in 1750 there was a famous rivalry between the two theaters, Garrick playing Romeo and Miss Bellamy, Juliet, at Drury Lane, while Barry and Mrs. Cibber appeared at Covent Garden. Garrick followed Da Porto and Otway in keeping Romeo alive long enough for a final interview with Juliet; and this alteration of Shakespeare's death-scene continued on the stage into the nineteenth century.

Since the play was restored to the stage in the middle of the eighteenth century, its popularity has never waned. In 1771 it was translated into French, in 1776 into German, and since then it has become the possession of many languages. Goethe arranged the play for performance at the Weimar theater in 1811; and it has been one of the most popular of Shakespeare's plays on the stage in Germany as well as in England.

Interpretation. — The play has received its share of attention from Shakespeare's critics; and although it offers no such difficult problems of interpretation as do *Hamlet* or *Macbeth*, there has been a considerable difference among critics in regard to its moral purpose. How there can be two opinions about this, it is difficult to see. The play was obviously not written to point a moral. It is a story of youthful love running counter to family feud, and ending

in disaster. Something is made of the evil of feud, the horror of death, the strokes of blind fortune, but much more of the devotion and unselfishness of the two lovers, growing in beauty and significance for us under the stress of their great passion. The idealization of their love gives the play its unity and impressiveness. To hunt for logic in the details of its structure or to seek for a sermon in its lyric passion is to refuse to yield to the sway of the whole spirit of the play. Shakespeare, here as often elsewhere, has taken certain portions of human experience and, without divorcing them from reality and humor, has revealed our emotions idealized and sublimated. In this way he was to treat romantic love again and again in his comedies. Here for once it is fateful and tragic, but against the gloom of grief and death its passion and joy and hope are only the more resplendent.

The Tragedy of Romeo and Juliet

[DRAMATIS PERSONÆ

ESCALUS, Prince of Verona.
PARIS, a young nobleman, kinsman to the prince.
MONTAGUE, CAPULET, } heads to two houses at variance with each other.
An old man, of the Capulet family.
ROMEO, son to Montague.
MERCUTIO, kinsman to the Prince, and friend to Romeo.
BENVOLIO, nephew to Montague, and friend to Romeo.
TYBALT, nephew to Lady Capulet.
FRIAR LAURENCE, FRIAR JOHN, } Franciscans.
BALTHASAR, servant to Romeo.
ABRAHAM, servant to Montague.
SAMPSON, GREGORY, } servants to Capulet.
PETER, servant to Juliet's nurse.
An Apothecary.
Three Musicians.
Page to Paris; another Page.
An officer.

LADY MONTAGUE, wife to Montague.
LADY CAPULET, wife to Capulet.
JULIET, daughter to Capulet.
Nurse to Juliet.

Chorus.

Citizens of Verona; several Men and Women, kinsfolk to both houses; Maskers, Guards, Watchmen, and Attendants.

SCENE: *Verona; Mantua.*]

The Tragedy of

Romeo and Juliet



PROLOGUE

[Enter] Chorus.

[*Chor.*] Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whose misadventur'd piteous overthrows
Doth with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,
Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

ACT FIRST

SCENE I

[*Verona. A public place.*]

Enter Sampson and Gregory, of the house of Capulet, with swords and bucklers.

Sam. Gregory, on my word, we'll not carry coals.

Gre. No, for then we should be colliers.

Sam. I mean, as we be in choler, we'll draw.

Gre. Ay, while you live, draw your neck out o' the collar.

Sam. I strike quickly, being mov'd.

Gre. But thou art not quickly mov'd to strike.

Sam. A dog of the house of Montague moves me.

Gre. To move is to stir, and to be valiant is to stand; therefore, if thou art mov'd, thou run'st away.

Sam. A dog of that house shall move me to stand. I will take the wall of any man or maid of Montague's.

Gre. That shows thee a weak slave; for the weakest goes to the wall.

Sam. 'Tis true; and therefore women, being the weaker vessels, are ever thrust to the wall; therefore I will push Montague's men

from the wall, and thrust his maids to the wall.

Gre. The quarrel is between our masters and us their men.

Sam. 'Tis all one, I will show myself a tyrant. When I have fought with the men, I will be cruel with the maids; I will cut off their heads.

Gre. The heads of the maids?

Sam. Ay, the heads of the maids, or their maidenheads; take it in what sense thou wilt.

Gre. They must take it in sense that feel it.

Sam. Me they shall feel while I am able to stand; and 'tis known I am a pretty piece of flesh.

Gre. 'Tis well thou art not fish; if thou hadst, thou hadst been poor John. Draw thy tool; here comes two of the house of Montagues.

Enter two other serving-men [*Abraham and Balthasar*].

Sam. My naked weapon is out. Quarrel, I will back thee.

Gre. How! turn thy back and run?

Sam. Fear me not.

Gre. No, marry; I fear thee!

Sam. Let us take the law of our sides; let them begin.

Gre. I will frown as I pass by, and let them take it as they list.

Sam. Nay, as they dare. I will bite my thumb at them; which is disgrace to them, if they bear it.

Abr. Do you bite your thumb at us, sir?

Sam. I do bite my thumb, sir.

Abr. Do you bite your thumb at us, sir?

Sam. [*Aside to Gre.*] Is the law of our side, if I say ay?

Gre. No.

Sam. No, sir, I do not bite my thumb at you, sir; but I bite my thumb, sir.

Gre. Do you quarrel, sir?

Abr. Quarrel, sir? No, sir.

Sam. But if you do, sir, I am for you. I serve as good a man as you.

Abr. No better.

Sam. Well, sir.

Enter Benvolio.

Gre. Say "better"; here comes one of my master's kinsmen.

Sam. Yes, better, sir.

Abr. You lie.

Sam. Draw, if you be men. Gregory, remember thy swashing blow. *They fight.*

Ben. Part, fools!
Put up your swords; you know not what you do.
[*Beats down their swords.*]

Enter Tybalt.

Tyb. What, art thou drawn among these heartless hinds?
Turn thee, Benvolio, look upon thy death.

Ben. I do but keep the peace. Put up thy sword,
Or manage it to part these men with me.

Tyb. What, drawn, and talk of peace! I hate the word
As I hate hell, all Montagues, and thee.
Have at thee, coward! *They fight.*

Enter three or four Citizens [*and Officers*], *with clubs or partisans.*

Off. Clubs, bills, and partisans! Strike! Beat them down!
Down with the Capulets! down with the Montagues!

Enter Capulet in his gown, and Lady Capulet.

Cap. What noise is this? Give me my long sword, ho!

La. Cap. A crutch, a crutch! why call you for a sword?

Cap. My sword, I say! Old Montague is come,
And flourishes his blade in spite of me.

Enter Montague and Lady Montague.

Mon. Thou villain Capulet, — Hold me not, let me go.

La. Mon. Thou shalt not stir one foot to seek a foe.

Enter Prince, with his train.

Prin. Rebellious subjects, enemies to peace,
Profaners of this neighbour-stained steel, —
Will they not hear? — What, ho! you men, you beasts,
That quench the fire of your pernicious rage
With purple fountains issuing from your veins,
On pain of torture, from those bloody hands
Throw your mistemper'd weapons to the ground,
And hear the sentence of your moved prince.
Three civil brawls, bred of an airy word,
By thee, old Capulet, and Montague,
Have thrice disturb'd the quiet of our streets,
And made Verona's ancient citizens
Cast by their grave beseeming ornaments,
To wield old partisans, in hands as old,
Cank'red with peace, to part your cank'red hate;

If ever you disturb our streets again
Your lives shall pay the forfeit of the peace.
For this time, all the rest depart away.
You, Capulet, shall go along with me;
And, Montague, come you this afternoon,
To know our farther pleasure in this case,
To old Free-town, our common judgement-place.
Once more, on pain of death, all men depart.

Exeunt [*all but Montague, Lady Montague, and Benvolio*].

Mon. Who set this ancient quarrel new abroach?
Speak, nephew, were you by when it began?
Ben. Here were the servants of your adversary,
And yours, close fighting ere I did approach.
I drew to part them. In the instant came
The fiery Tybalt, with his sword prepar'd,
Which, as he breath'd defiance to my ears,
He swung about his head and cut the winds,
Who, nothing hurt withal, hiss'd him in scorn.
While we were interchanging thrusts and blows,
Came more and more and fought on part and part,
Till the Prince came, who parted either part.
La. Mon. O, where is Romeo? Saw you him to-day?
Right glad I am he was not at this fray.
Ben. Madam, an hour before the worshipp'd sun
Peer'd forth the golden window of the east,
A troubled mind drave me to walk abroad;

Where, underneath the grove of sycamore
That westward rooteth from the city's side,
So early walking did I see your son.
Towards him I made, but he was ware of me
And stole into the covert of the wood.
I, measuring his affections by my own,
Which then most sought where most might not be found,
Being one too many by my weary self,
Pursu'd my humour not pursuing his;
And gladly shunn'd who gladly fled from me.

Mon. Many a morning hath he there been seen,
With tears augmenting the fresh morning's dew,
Adding to clouds more clouds with his deep sighs;
But all so soon as the all-cheering sun
Should in the farthest east begin to draw
The shady curtains from Aurora's bed,
Away from light steals home my heavy son,
And private in his chamber pens himself,
Shuts up his windows, locks fair daylight out,
And makes himself an artificial night.
Black and portentous must this humour prove
Unless good counsel may the cause remove.

Ben. My noble uncle, do you know the cause?

Mon. I neither know it nor can learn of him.

Ben. Have you importun'd him by any means?

Mon. Both by myself and many other friends;
But he, his own affections' counsellor,

Is to himself — I will not say how true —
But to himself so secret and so close,
So far from sounding and discovery,
As is the bud bit with an envious worm
Ere he can spread his sweet leaves to the air
Or dedicate his beauty to the sun.
Could we but learn from whence his sorrows grow,
We would as willingly give cure as know.

Enter Romeo.

Ben. See, where he comes! So please you, step aside;
I'll know his grievance, or be much deni'd.
Mon. I would thou wert so happy by thy stay
To hear true shrift. Come, madam, let's away.

Exeunt [*Montague and Lady*].

Ben. Good morrow, cousin.
Rom. Is the day so young?
Ben. But new struck nine.
Rom. Ay me! sad hours seem long.
Was that my father that went hence so fast?
Ben. It was. What sadness lengthens Romeo's hours?
Rom. Not having that which, having, makes them short.

Ben. In love?
Rom. Out —
Ben. Of love?
Rom. Out of her favour, where I am in love.
Ben. Alas, that love, so gentle in his view,
Should be so tyrannous and rough in proof!
Rom. Alas, that love, whose view is muffled still,
Should, without eyes, see pathways to his will!
Where shall we dine? O me! What fray was here?
Yet tell me not, for I have heard it all.
Here's much to do with hate, but more with love.
Why, then, O brawling love! O loving hate!
O anything, of nothing first create!
O heavy lightness! serious vanity!
Mis-shapen chaos of well-seeming forms!
Feather of lead, bright smoke, cold fire, sick health!
Still-waking sleep, that is not what it is!
This love feel I, that feel no love in this.
Dost thou not laugh?
Ben. No, coz, I rather weep.
Rom. Good heart, at what?
Ben. At thy good heart's oppression.
Rom. Why, such is love's transgression.
Griefs of mine own lie heavy in my breast,
Which thou wilt propagate, to have it prest
With more of thine. This love that thou hast shown
Doth add more grief to too much of mine own.

Love is a smoke made with the fume of sighs;
Being purg'd, a fire sparkling in lovers' eyes;
Being vex'd, a sea nourish'd with lovers' tears.
What is it else? A madness most discreet,
A choking gall, and a preserving sweet.
Farewell, my coz.

Ben. Soft! I will go along.
An if you leave me so, you do me wrong.

Rom. Tut, I have left myself; I am not here.
This is not Romeo; he's some otherwhere.

Ben. Tell me in sadness, who is that you love?

Rom. What, shall I groan and tell thee?

Ben. Groan! why, no;
But sadly tell me who.

Rom. Bid a sick man in sadness make his will, —
Ah, word ill urg'd to one that is so ill!
In sadness, cousin, I do love a woman.

Ben. I aim'd so near, when I suppos'd you lov'd.

Rom. A right good mark-man! And she's fair I love.

Ben. A right fair mark, fair coz, is soonest hit.

Rom. Well, in that hit you miss. She'll not be hit
With Cupid's arrow; she hath Dian's wit;
And, in strong proof of chastity well arm'd,
'Gainst Love's weak childish bow she lives unharm'd.
She will not stay the siege of loving terms,
Nor bide the encounter of assailing eyes,
Nor ope her lap to saint-seducing gold.

O, she is rich in beauty, only poor
That, when she dies, with beauty dies her store.
Ben. Then she hath sworn that she will still live chaste?
Rom. She hath, and in that sparing makes huge waste;
For beauty starv'd with her severity
Cuts beauty off from all posterity.
She is too fair, too wise, wisely too fair,
To merit bliss by making me despair.
She hath forsworn to love, and in that vow
Do I live dead that live to tell it now.
Ben. Be rul'd by me, forget to think of her.
Rom. O, teach me how I should forget to think.
Ben. By giving liberty unto thine eyes;
Examine other beauties.
Rom. 'Tis the way
To call hers, exquisite, in question more.
These happy masks that kiss fair ladies' brows
Being black puts us in mind they hide the fair;
He that is strucken blind cannot forget
The precious treasure of his eyesight lost.
Show me a mistress that is passing fair,
What doth her beauty serve, but as a note
Where I may read who pass'd that passing fair?
Farewell! Thou canst not teach me to forget.
Ben. I'll pay that doctrine, or else die in debt.

Exeunt.

SCENE II

[*A street.*]

Enter Capulet, Paris, and the Clown [*a Servant*].

Cap. But Montague is bound as well as I,
In penalty alike; and 'tis not hard, I think,
For men so old as we to keep the peace.
Par. Of honourable reckoning are you both;
And pity 'tis you liv'd at odds so long.
But now, my lord, what say you to my suit?
Cap. But saying o'er what I have said before.
My child is yet a stranger in the world;
She hath not seen the change of fourteen years.
Let two more summers wither in their pride,
Ere we may think her ripe to be a bride.
Par. Younger than she are happy mothers made.
Cap. And too soon marr'd are those so early made.
The earth hath swallowed all my hopes but she,
She is the hopeful lady of my earth;
But woo her, gentle Paris, get her heart,
My will to her consent is but a part;
An she agree, within her scope of choice
Lies my consent and fair according voice.
This night I hold an old accustom'd feast,
Whereto I have invited many a guest,
Such as I love; and you, among the store
One more, most welcome, makes my number more.

At my poor house look to behold this night
Earth-treading stars that make dark heaven light.
Such comfort as do lusty young men feel
When well-apparell'd April on the heel
Of limping winter treads, even such delight
Among fresh female buds shall you this night
Inherit at my house; hear all, all see,
And like her most whose merit most shall be.
Which on more view of, many, mine being one,
May stand in number, though in reckoning none.
Come, go with me. [*To Servant.*] Go, sirrah, trudge about
Through fair Verona; find those persons out
Whose names are written there, and to them say
My house and welcome on their pleasure stay.

Exeunt [*Capulet and Paris*].

Ser. Find them out whose names are written here! It is written, that the shoemaker should meddle with his yard, and the tailor with his last, the fisher with his pencil, and the painter with his nets; but I am sent to find those persons whose names are here writ, and can never find what names the writing person hath here writ. I must to the learned. — In good time.

Enter Benvolio and Romeo.

Ben. Tut, man, one fire burns out another's burning,
One pain is less'ned by another's anguish;
Turn giddy, and be holp by backward turning;
One desperate grief cures with another's languish.
Take thou some new infection to thy eye,
And the rank poison of the old will die.

Rom. Your plantain-leaf is excellent for that.

Ben. For what, I pray thee?

Rom. For your broken shin.

Ben. Why, Romeo, art thou mad?

Rom. Not mad, but bound more than a madman is;
Shut up in prison, kept without my food,
Whipp'd and tormented and — God-den, good fellow.

Serv. God gi' god-den. I pray, sir, can you read?

Rom. Ay, mine own fortune in my misery.

Serv. Perhaps you have learn'd it without book. But, I pray, can you read anything you see?

Rom. Ay, if I know the letters and the language.

Serv. Ye say honestly. Rest you merry!

Rom. Stay, fellow; I can read.

(*Reads.*) "Signior Martino and his wife and daughters; County Anselme and his beauteous sisters; the lady widow of Vitruvio; Signior Placentio and his lovely nieces; Mercutio and his brother Valentine; mine uncle

Capulet, his wife, and daughters; my fair niece Rosaline; Livia; Signior Valentio and his cousin Tybalt; Lucio and the lively Helena."

A fair assembly: whither should they come?

Serv. Up.

Rom. Whither?

Serv. To supper; to our house.

Rom. Whose house?

Serv. My master's.

Rom. Indeed, I should have ask'd you that before.

Serv. Now I'll tell you without asking. My master is the great rich Capulet; and if you be not of the house of Montagues, I pray, come and crush a cup of wine. Rest you merry! *Exit.*

Ben. At this same ancient feast of Capulet's
Sups the fair Rosaline whom thou so loves,
With all the admired beauties of Verona.
Go thither; and, with unattainted eye,
Compare her face with some that I shall show,
And I will make thee think thy swan a crow.

Rom. When the devout religion of mine eye
Maintains such falsehood, then turn tears to fires;
And these, who, often drown'd, could never die,
Transparent heretics, be burnt for liars!
One fairer than my love! The all-seeing sun
Ne'er saw her match since first the world begun.

Ben. Tut, you saw her fair, none else being by,
Herself pois'd with herself in either eye;
But in that crystal scales let there be weigh'd
Your lady's love against some other maid
That I will show you shining at this feast,
And she shall scant show well that now seems best.
Rom. I'll go along no such sight to be shown,
But to rejoice in splendour of mine own.
[*Exeunt.*]

Scene III

[*A room in Capulet's house.*]

Enter Lady Capulet and Nurse.

La. Cap. Nurse, where's my daughter? Call her forth to me.
Nurse. Now, by my maidenhead at twelve year old,
I bade her come. What, lamb! What, lady-bird!
God forbid! — Where's this girl? What, Juliet!

Enter Juliet.

Jul. How now! Who calls?
Nurse. Your mother.
Jul. Madam, I am here.
What is your will?
La. Cap. This is the matter. — Nurse, give leave a while,
We must talk in secret. — Nurse, come back again;

I have rememb'red me, thou's hear our counsel.
Thou know'st my daughter's of a pretty age.
Nurse. Faith, I can tell her age unto an hour.
La. Cap. She's not fourteen.
Nurse. I'll lay fourteen of my teeth, —
And yet, to my teen be it spoken, I have but four, —
She is not fourteen. How long is it now
To Lammas-tide?
La. Cap. A fortnight and odd days.
Nurse. Even or odd, of all days in the year,
Come Lammas-eve at night shall she be fourteen.
Susan and she — God rest all Christian souls! —
Were of an age. Well, Susan is with God;
She was too good for me. But, as I said,
On Lammas-eve at night shall she be fourteen;
That shall she, marry; I remember it well.
'Tis since the earthquake now eleven years;
And she was wean'd, — I never shall forget it —
Of all the days of the year, upon that day.
For I had then laid wormwood to my dug,
Sitting in the sun under the dove-house wall;
My lord and you were then at Mantua; —
Nay, I do bear a brain; — but, as I said,
When it did taste the wormwood on the nipple
Of my dug and felt it bitter, pretty fool,
To see it tetchy and fall out wi' the dug!
Shake, quoth the dove-house; 'twas no need, I trow,

To bid me trudge.
And since that time it is eleven years;
For then she could stand high-lone; nay, by the rood,
She could have run and waddled all about;
For even the day before, she broke her brow;
And then my husband — God be with his soul!
'A was a merry man — took up the child.
"Yea," quoth he, "dost thou fall upon thy face?
Thou wilt fall backward when thou hast more wit;
Wilt thou not, Jule?" and, by my holidame,
The pretty wretch left crying and said, "Ay."
To see, now, how a jest shall come about!
I warrant, an I should live a thousand years,
I never should forget it. "Wilt thou not, Jule?" quoth he;
And, pretty fool, it stinted and said, "Ay."

La. Cap. Enough of this; I pray thee, hold thy peace.

Nurse. Yes, madam; yet I cannot choose but laugh,
To think it should leave crying and say, "Ay."
And yet, I warrant, it had upon it brow
A bump as big as a young cockerel's stone;
A perilous knock; and it cried bitterly.
"Yea," quoth my husband, "fall'st upon thy face?
Thou wilt fall backward when thou comest to age;
Wilt thou not, Jule?" It stinted and said, "Ay."

Jul. And stint thou too, I pray thee, nurse, say I.

Nurse. Peace, I have done. God mark thee to his grace!
Thou wast the prettiest babe that e'er I nurs'd.
An I might live to see thee married once,
I have my wish.
La. Cap. Marry, that "marry" is the very theme
I came to talk of. Tell me, daughter Juliet,
How stands your dispositions to be married?
Jul. It is an honour that I dream not of.
Nurse. An honour! were not I thine only nurse,
I would say thou hadst suck'd wisdom from thy teat.
La. Cap. Well, think of marriage now; younger than you,
Here in Verona, ladies of esteem,
Are made already mothers. By my count,
I was your mother much upon these years
That you are now a maid. Thus then in brief:
The valiant Paris seeks you for his love.
Nurse. A man, young lady! Lady, such a man
As all the world — why, he's a man of wax.
La. Cap. Verona's summer hath not such a flower.
Nurse. Nay, he's a flower; in faith, a very flower.
La. Cap. What say you? Can you love the gentleman?
This night you shall behold him at our feast;
Read o'er the volume of young Paris' face
And find delight writ there with beauty's pen;

Examine every married lineament
And see how one another lends content,
And what obscur'd in this fair volume lies
Find written in the margent of his eyes.
This precious book of love, this unbound lover,
To beautify him, only lacks a cover.
The fish lives in the sea; and 'tis much pride
For fair without, the fair within to hide.
That book in many's eyes doth share the glory,
That in gold clasps locks in the golden story;
So shall you share all that he doth possess,
By having him, making yourself no less.

Nurse. No less! nay, bigger; women grow by men.

La. Cap. Speak briefly, can you like of Paris' love?

Jul. I'll look to like, if looking liking move;
But no more deep will I endart mine eye
Than your consent gives strength to make it fly.

Enter Servant.

Serv. Madam, the guests are come, supper serv'd up, you call'd, my young lady ask'd for, the nurse curs'd in the pantry, and everything in extremity. I must hence to wait; I beseech you, follow straight. *Exit.*

La. Cap. We follow thee. Juliet, the County stays.

Nurse. Go, girl, seek happy nights to happy days.

Exeunt.

SCENE IV

[*A street.*]

Enter Romeo, Mercutio, Benvolio, with five or six other Maskers, Torch-bearers.

Rom. What, shall this speech be spoke for our excuse?
Or shall we on without apology?
Ben. The date is out of such prolixity.
We'll have no Cupid hoodwink'd with a scarf,
Bearing a Tartar's painted bow of lath,
Scaring the ladies like a crow-keeper;
[Nor no without-book prologue, faintly spoke
After the prompter, for our entrance;]
But let them measure us by what they will,
We'll measure them a measure and be gone.
Rom. Give me a torch. I am not for this ambling;
Being but heavy, I will bear the light.
Mer. Nay, gentle Romeo, we must have you dance.
Rom. Not I, believe me. You have dancing shoes
With nimble soles; I have a soul of lead
So stakes me to the ground I cannot move.
Mer. You are a lover; borrow Cupid's wings,
And soar with them above a common bound.
Rom. I am too sore empierced with his shaft
To soar with his light feathers, and so bound
I cannot bound a pitch above dull woe.
Under love's heavy burden do I sink.

Mer. And, to sink in it, should you burden love;
Too great oppression for a tender thing.
Rom. Is love a tender thing? It is too rough,
Too rude, too boisterous, and it pricks like thorn.
Mer. If love be rough with you, be rough with love;
Prick love for pricking, and you beat love down. —
Give me a case to put my visage in,
[*Puts on a mask.*]
A visor for a visor! what care I
What curious eye doth quote deformities?
Here are the beetle brows shall blush for me.
Ben. Come, knock and enter; and no sooner in,
But every man betake him to his legs.
Rom. A torch for me; let wantons light of heart
Tickle the senseless rushes with their heels,
For I am proverb'd with a grandsire phrase:
I'll be a candle-holder, and look on.
The game was ne'er so fair, and I am done.
Mer. Tut, dun's the mouse, the constable's own word.
If thou art dun, we'll draw thee from the mire
Of this sir-reverence love, wherein thou stickest
Up to the ears. Come, we burn daylight, ho!
Rom. Nay, that's not so.
Mer. I mean, sir, in delay
We waste our lights in vain, light lights by day.
Take our good meaning, for our judgement sits
Five times in that ere once in our five wits.

Rom. And we mean well in going to this mask;
But 'tis no wit to go.
Mer. Why, may one ask?
Rom. I dream'd a dream to-night.
Mer. And so did I.
Rom. Well, what was yours?
Mer. That dreamers often lie.
Rom. In bed asleep, while they do dream things true.
Mer. O, then, I see Queen Mab hath been with you.
She is the fairies' midwife, and she comes
In shape no bigger than an agate-stone
On the fore-finger of an alderman,
Drawn with a team of little atomies
Over men's noses as they lie asleep;
Her waggon-spokes made of long spinners' legs,
The cover of the wings of grasshoppers,
Her traces of the smallest spider web,
Her collars of the moonshine's watery beams,
Her whip of cricket's bone, the lash of film,
Her waggoner a small grey-coated gnat,
Not half so big as a round little worm
Prick'd from the lazy finger of a maid;
Her chariot is an empty hazel-nut
Made by the joiner squirrel, or old grub,
Time out o' mind the fairies' coachmakers.
And in this state she gallops night by night
Through lovers' brains, and then they dream of love;
On courtiers' knees, that dream on curtsies straight;

O'er lawyers' fingers, who straight dream on fees;
O'er ladies' lips, who straight on kisses dream,
Which oft the angry Mab with blisters plagues,
Because their breath with sweetmeats tainted are.
Sometime she gallops o'er a courtier's nose,
And then dreams he of smelling out a suit;
And sometime comes she with a tithe-pig's tail
Tickling a parson's nose as 'a lies asleep,
Then he dreams of another benefice.
Sometime she driveth o'er a soldier's neck,
And then dreams he of cutting foreign throats,
Of breaches, ambuscadoes, Spanish blades,
Of healths five fathom deep; and then anon
Drums in his ear, at which he starts and wakes,
And being thus frighted swears a prayer or two
And sleeps again. This is that very Mab
That plats the manes of horses in the night,
And bakes the elf-locks in foul sluttish hairs,
Which, once untangled, much misfortune bodes.
This is the hag, when maids lie on their backs,
That presses them and learns them first to bear,
Making them women of good carriage.
This is she —

Rom. Peace, peace, Mercutio, peace!
Thou talk'st of nothing.

Mer. True, I talk of dreams,
Which are the children of an idle brain,
Begot of nothing but vain fantasy,

Which is as thin of substance as the air
And more inconstant than the wind, who wooes
Even now the frozen bosom of the north,
And, being anger'd, puffs away from thence,
Turning his face to the dew-dropping south.

Ben. This wind you talk of blows us from ourselves.
Supper is done, and we shall come too late.

Rom. I fear, too early ; for my mind misgives
Some consequence yet hanging in the stars
Shall bitterly begin his fearful date
With this night's revels, and expire the term
Of a despised life clos'd in my breast
By some vile forfeit of untimely death.
But He that hath the steerage of my course
Direct my sail ! On, lusty gentlemen !

Ben. Strike, drum.

They march about the stage.
[*Exeunt.*]

Scene V

[*A hall in Capulet's house.*]

[*Musicians waiting.*] *Enter Serving-men, with napkins.*

[*1.*] *Serv.* Where's Potpan, that he helps not to take away ? He shift a trencher ! He scrape a trencher !

[*2.*] *Serv.* When good manners shall lie all in one or two men's hands, and they unwash'd too, 'tis a foul thing.

[*1.*] *Serv.* Away with the joint-stools, remove the court-cupboard, look to the plate. Good thou, save me a piece of marchpane; and, as thou loves me, let the porter let in Susan Grindstone and Nell. Antony and Potpan!

2. Serv. Ay, boy, ready.

[*1.*] *Serv.* You are look'd for and call'd for, ask'd for and sought for, in the great chamber.

3. Serv. We cannot be here and there too. Cheerly, boys; be brisk a while, and the longer liver take all. [*They retire.*]

Enter [*Capulet, with Juliet and others of his house, meeting*] *the Guests and Maskers.*

Cap. Welcome, gentlemen! Ladies that have their toes
Unplagu'd with corns will walk a bout with you.
Ah, my mistresses, which of you all
Will now deny to dance? She that makes dainty,
She, I'll swear, hath corns. Am I come near ye now?
Welcome, gentlemen! I have seen the day
That I have worn a visor and could tell
A whispering tale in a fair lady's ear,
Such as would please; 'tis gone, 'tis gone, 'tis gone.
You are welcome, gentlemen! Come, musicians, play.

Music plays, and they dance.

A hall, a hall! give room! and foot it, girls.
More light, you knaves; and turn the tables up,
And quench the fire, the room is grown too hot.
Ah, sirrah, this unlook'd-for sport comes well.
Nay, sit, nay, sit, good cousin Capulet,
For you and I are past our dancing days.
How long is't now since last yourself and I
Were in a mask?

2. Cap. By'r lady, thirty years.

Cap. What, man! 'tis not so much, 'tis not so much.
'Tis since the nuptial of Lucentio,
Come Pentecost as quickly as it will,
Some five and twenty years; and then we mask'd.

2. Cap. 'Tis more, 'tis more. His son is elder, sir;
His son is thirty.

Cap. Will you tell me that?
His son was but a ward two years ago.

Rom. [*To a Serving-man.*] What lady's that which doth enrich the hand
Of yonder knight?

Serv. I know not, sir.

Rom. O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
As a rich jewel in an Ethiop's ear;
Beauty too rich for use, for earth too dear!
So shows a snowy dove trooping with crows,
As yonder lady o'er her fellows shows.
The measure done, I'll watch her place of stand,

And, touching hers, make blessed my rude hand.
Did my heart love till now? Forswear it, sight!
For I ne'er saw true beauty till this night.
Tyb. This, by his voice, should be a Montague.
Fetch me my rapier, boy. What dares the slave
Come hither, cover'd with an antic face,
To fleer and scorn at our solemnity?
Now, by the stock and honour of my kin,
To strike him dead I hold it not a sin.
Cap. Why, how now, kinsman! wherefore storm you so?
Tyb. Uncle, this is a Montague, our foe,
A villain that is hither come in spite
To scorn at our solemnity this night.
Cap. Young Romeo is it?
Tyb. 'Tis he, that villain Romeo.
Cap. Content thee, gentle coz, let him alone,
'A bears him like a portly gentleman;
And, to say truth, Verona brags of him
To be a virtuous and well-govern'd youth.
I would not for the wealth of all this town
Here in my house do him disparagement;
Therefore be patient, take no note of him;
It is my will, the which if thou respect,
Show a fair presence and put off these frowns,
An ill-beseeming semblance for a feast.
Tyb. It fits, when such a villain is a guest.
I'll not endure him.

Cap. He shall be endur'd.
What, goodman boy! I say, he shall; go to!
Am I the master here, or you? Go to!
You'll not endure him! God shall mend my soul!
You'll make a mutiny among my guests!
You will set cock-a-hoop! You'll be the man!
Tyb. Why, uncle, 'tis a shame.
Cap. Go to, go to;
You are a saucy boy. Is't so, indeed?
This trick may chance to scathe you; I know what.
You must contrary me! Marry, 'tis time. —
Well said, my hearts! — You are a princox; go;
Be quiet, or — More light, more light! — for shame!
I'll make you quiet. — What, cheerly, my hearts!
Tyb. Patience perforce with wilful choler meeting
Makes my flesh tremble in their different greeting.
I will withdraw; but this intrusion shall
Now seeming sweet convert to bitt'rest gall.
Exit.
Rom. [*To Juliet.*] If I profane with my unworthiest hand
This holy shrine, the gentle fine is this:
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.
Jul. Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this;
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.

Rom. Have not saints lips, and holy palmers too?
Jul. Ay, pilgrim, lips that they must use in prayer.
Rom. O, then, dear saint, let lips do what hands do;
They pray, grant thou, lest faith turn to despair.
Jul. Saints do not move, though grant for prayers' sake.
Rom. Then move not, while my prayer's effect I take.
Thus from my lips, by thine, my sin is purg'd.
[*Kissing her.*]
Jul. Then have my lips the sin that they have took.
Rom. Sin from my lips? O trespass sweetly urg'd!
Give me my sin again. [*Kissing her again.*]
Jul. You kiss by the book.
Nurse. Madam, your mother craves a word with you.
Rom. What is her mother?
Nurse. Marry, bachelor,
Her mother is the lady of the house,
And a good lady, and a wise and virtuous.
I nurs'd her daughter, that you talk'd withal;
I tell you, he that can lay hold of her
Shall have the chinks.
Rom. Is she a Capulet?
O dear account! my life is my foe's debt.
Ben. Away, be gone; the sport is at the best.
Rom. Ay, so I fear; the more is my unrest.
Cap. Nay, gentlemen, prepare not to be gone;
We have a trifling foolish banquet towards.
Is it e'en so? Why, then, I thank you all;

I thank you, honest gentlemen ; good-night.
More torches here ! Come on then, let's to bed.
Ah, sirrah, by my fay, it waxes late ;
I'll to my rest.

[*All but Juliet and Nurse begin to go out.*]

Jul. Come hither, nurse. What is yond gentleman ?

Nurse. The son and heir of old Tiberio.

Jul. What's he that now is going out of door ?

Nurse. Marry, that, I think, be young Petruchio.

Jul. What's he that follows there, that would not dance ?

Nurse. I know not.

Jul. Go, ask his name. — If he be married,
My grave is like to be my wedding-bed.

Nurse. His name is Romeo, and a Montague ;
The only son of your great enemy.

Jul. My only love sprung from my only hate !
Too early seen unknown, and known too late !
Prodigious birth of love it is to me
That I must love a loathed enemy.

Nurse. What's this ? what's this ?

Jul. A rhyme I learn'd even now
Of one I danc'd withal.

One calls within, "Juliet."

Nurse. Anon, anon !
Come, let's away ; the strangers all are gone.

Exeunt.

ACT SECOND

[PROLOGUE]

[Enter] Chorus.

[*Chor.*] Now old Desire doth in his death-bed lie,
And young Affection gapes to be his heir;
That fair for which love groan'd for and would die,
With tender Juliet match'd, is now not fair.
Now Romeo is belov'd and loves again,
Alike bewitched by the charm of looks,
But to his foe suppos'd he must complain,
And she steal love's sweet bait from fearful hooks.
Being held a foe, he may not have access
To breathe such vows as lovers use to swear;
And she as much in love, her means much less
To meet her new-beloved anywhere.
But passion lends them power, time means, to meet,
Temp'ring extremities with extreme sweet.

[*Exit.*]

SCENE I

[A lane by the wall of Capulet's orchard.]

Enter Romeo, alone.

Rom. Can I go forward when my heart is here?
Turn back, dull earth, and find thy centre out.
[*He climbs the wall, and leaps down within it.*]

Enter Benvolio with Mercutio.

Ben. Romeo! my cousin Romeo!
Mer. He is wise;
And, on my life, hath stol'n him home to bed.
Ben. He ran this way, and leap'd this orchard wall.
Call, good Mercutio.
Mer. Nay, I'll conjure too.
Romeo! humours! madman! passion! lover!
Appear thou in the likeness of a sigh!
Speak but one rhyme, and I am satisfied;
Cry but "Ay me!" pronounce but "love" and "dove";
Speak to my gossip Venus one fair word,
One nick-name for her purblind son and heir,
Young Abraham Cupid, he that shot so trim,
When King Cophetua lov'd the beggar-maid!
He heareth not, he stirreth not, he moveth not;
The ape is dead, and I must conjure him.
I conjure thee by Rosaline's bright eyes,
By her high forehead and her scarlet lip,
By her fine foot, straight leg, and quivering thigh
And the demesnes that there adjacent lie,
That in thy likeness thou appear to us!
Ben. An if he hear thee, thou wilt anger him.
Mer. This cannot anger him; 'twould anger him
To raise a spirit in his mistress' circle,
Of some strange nature, letting it there stand

Till she had laid it and conjur'd it down.
That were some spite; my invocation
Is fair and honest; in his mistress' name
I conjure only but to raise up him.

Ben. Come, he hath hid himself among these trees,
To be consorted with the humorous night.
Blind is his love and best befits the dark.

Mer. If Love be blind, Love cannot hit the mark.
Now will he sit under a medlar tree,
And wish his mistress were that kind of fruit
As maids call medlars, when they laugh alone.
O, Romeo, that she were, O, that she were
An open *et cetera*, thou a poperin pear!
Romeo, good-night; I'll to my truckle-bed;
This field-bed is too cold for me to sleep.
Come, shall we go?

Ben. Go, then; for 'tis in vain
To seek him here that means not to be found.

Exeunt [*Ben. and Mer.*].

Scene II

[*Capulet's orchard.*]

[*Romeo advances from the wall.*]

Rom. He jests at scars that never felt a wound.

[*Juliet appears above at her window.*]

But, soft! what light through yonder window breaks?

It is the east, and Juliet is the sun.
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief
That thou, her maid, art far more fair than she.
Be not her maid, since she is envious;
Her vestal livery is but sick and green,
And none but fools do wear it; cast it off.
It is my lady, O, it is my love!
O, that she knew she were!
She speaks, yet she says nothing; what of that?
Her eye discourses; I will answer it. —
I am too bold, 'tis not to me she speaks.
Two of the fairest stars in all the heaven,
Having some business, do entreat her eyes
To twinkle in their spheres till they return.
What if her eyes were there, they in her head?
The brightness of her cheek would shame those stars,
As daylight doth a lamp; her eyes in heaven
Would through the airy region stream so bright
That birds would sing and think it were not night.
See, how she leans her cheek upon her hand!
O, that I were a glove upon that hand,
That I might touch that cheek!

Jul. Ay me!

Rom. She speaks!

O, speak again, bright angel! for thou art
As glorious to this night, being o'er my head,

As is a winged messenger of heaven
Unto the white-upturned wond'ring eyes
Of mortals that fall back to gaze on him
When he bestrides the lazy-pacing clouds
And sails upon the bosom of the air.

Jul. O Romeo, Romeo! wherefore art thou Romeo?
Deny thy father and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

Rom. [*Aside.*] Shall I hear more, or shall I speak at this?

Jul. 'Tis but thy name that is my enemy;
Thou art thyself, though not a Montague.
What's Montague? It is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
What's in a name? That which we call a rose
By any other word would smell as sweet;
So Romeo would, were he not Romeo call'd,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name,
And for thy name which is no part of thee
Take all myself.

Rom. I take thee at thy word.
Call me but love, and I'll be new baptiz'd;
Henceforth I never will be Romeo.

Jul. What man art thou that thus bescreen'd in night
So stumblest on my counsel?

Rom. By a name
I know not how to tell thee who I am.
My name, dear saint, is hateful to myself,
Because it is an enemy to thee;
Had I it written, I would tear the word.
Jul. My ears have yet not drunk a hundred words
Of thy tongue's uttering, yet I know the sound.
Art thou not Romeo and a Montague?
Rom. Neither, fair maid, if either thee dislike.
Jul. How cam'st thou hither, tell me, and wherefore?
The orchard walls are high and hard to climb,
And the place death, considering who thou art,
If any of my kinsmen find thee here.
Rom. With love's light wings did I o'er-perch these walls;
For stony limits cannot hold love out,
And what love can do that dares love attempt;
Therefore thy kinsmen are no stop to me.
Jul. If they do see thee, they will murder thee.
Rom. Alack, there lies more peril in thine eye
Than twenty of their swords! Look thou but sweet,
And I am proof against their enmity.
Jul. I would not for the world they saw thee here.
Rom. I have night's cloak to hide me from their eyes;
And but thou love me, let them find me here.
My life were better ended by their hate,
Than death prorogued, wanting of thy love.
Jul. By whose direction found'st thou out this place?

Rom. By Love, that first did prompt me to inquire;
He lent me counsel and I lent him eyes.
I am no pilot; yet, wert thou as far
As that vast shore wash'd with the farthest sea,
I should adventure for such merchandise.
Jul. Thou know'st the mask of night is on my face,
Else would a maiden blush bepaint my cheek
For that which thou hast heard me speak to-night.
Fain would I dwell on form, fain, fain deny
What I have spoke; but farewell compliment!
Dost thou love me? I know thou wilt say "Ay,"
And I will take thy word; yet, if thou swear'st,
Thou mayest prove false. At lovers' perjuries,
They say, Jove laughs. O gentle Romeo,
If thou dost love, pronounce it faithfully;
Or if thou think'st I am too quickly won,
I'll frown and be perverse and say thee nay, —
So thou wilt woo; but else, not for the world.
In truth, fair Montague, I am too fond,
And therefore thou mayst think my 'haviour light;
But trust me, gentleman, I'll prove more true
Than those that have more cunning to be strange.
I should have been more strange, I must confess,
But that thou overheard'st, ere I was ware,
My true love's passion; therefore pardon me,
And not impute this yielding to light love,
Which the dark night hath so discovered.

Rom. Lady, by yonder blessed moon I swear,
That tips with silver all these fruit-tree tops —
Jul. O, swear not by the moon, the inconstant moon,
That monthly changes in her circled orb,
Lest that thy love prove likewise variable.
Rom. What shall I swear by?
Jul. Do not swear at all;
Or, if thou wilt, swear by thy gracious self,
Which is the god of my idolatry,
And I'll believe thee.
Rom. If my heart's dear love —
Jul. Well, do not swear. Although I joy in thee,
I have no joy of this contract to-night;
It is too rash, too unadvis'd, too sudden,
Too like the lightning, which doth cease to be
Ere one can say it lightens. Sweet, good-night!
This bud of love, by summer's ripening breath,
May prove a beauteous flower when next we meet.
Good-night, good-night! as sweet repose and rest
Come to thy heart as that within my breast!
Rom. O, wilt thou leave me so unsatisfied?
Jul. What satisfaction canst thou have to-night?
Rom. The exchange of thy love's faithful vow for mine.
Jul. I gave thee mine before thou didst request it;
And yet I would it were to give again.
Rom. Wouldst thou withdraw it? For what purpose, love?
Jul. But to be frank, and give it thee again.

And yet I wish but for the thing I have.
My bounty is as boundless as the sea,
My love as deep; the more I give to thee,
The more I have, for both are infinite.

[*Nurse*] *calls within.*

I hear some noise within; dear love, adieu!
Anon, good nurse! Sweet Montague, be true.
Stay but a little, I will come again.

[*Exit, above.*]

Rom. O blessed, blessed night! I am afeard,
Being in night, all this is but a dream,
Too flattering-sweet to be substantial.

[*Re-enter Juliet, above.*]

Jul. Three words, dear Romeo, and good-night indeed.
If that thy bent of love be honourable,
Thy purpose marriage, send me word to-morrow,
By one that I'll procure to come to thee,
Where and what time thou wilt perform the rite;
And all my fortunes at thy foot I'll lay
And follow thee my lord throughout the world.

[*Nurse.*] (*Within.*) Madam!

Jul. I come, anon. — But if thou mean'st not well,
I do beseech thee —

[*Nurse.*] (*Within.*) Madam!

Jul. By and by, I come: —
To cease thy suit, and leave me to my grief.
To-morrow will I send.

Rom. So thrive my soul —
Jul. A thousand times good-night!
Exit [*above*].
Rom. A thousand times the worse, to want thy light.
Love goes toward love, as schoolboys from their books,
But love from love, toward school with heavy looks.
[*Retiring.*]

Re-enter Juliet, above.

Jul. Hist! Romeo, hist! O, for a falconer's voice,
To lure this tassel-gentle back again!
Bondage is hoarse, and may not speak aloud;
Else would I tear the cave where Echo lies,
And make her airy tongue more hoarse than mine,
With repetition of my [Romeo's name.]
Romeo!
Rom. It is my soul, that calls upon my name.
How silver-sweet sound lovers' tongues by night,
Like softest music to attending ears!
Jul. Romeo!
Rom. My dear?
Jul. What o'clock to-morrow
Shall I send to thee?
Rom. By the hour of nine.
Jul. I will not fail; 'tis twenty year till then.
I have forgot why I did call thee back.
Rom. Let me stand here till thou remember it.

Jul. I shall forget, to have thee still stand there,
Rememb'ring how I love thy company.
Rom. And I'll still stay, to have thee still forget,
Forgetting any other home but this.
Jul. 'Tis almost morning, I would have thee gone; —
And yet no farther than a wanton's bird;
That lets it hop a little from her hand,
Like a poor prisoner in his twisted gyves,
And with a silken thread plucks it back again,
So loving-jealous of his liberty.
Rom. I would I were thy bird.
Jul. Sweet, so would I;
Yet I should kill thee with much cherishing.
Good-night, good-night! Parting is such sweet sorrow,
That I shall say good-night till it be morrow.
[*Exit, above.*]
Rom. Sleep dwell upon thine eyes, peace in thy breast!
Would I were sleep and peace, so sweet to rest!
Hence will I to my ghostly father's cell,
His help to crave, and my dear hap to tell.
Exit.

Scene III

[*Friar Laurence's cell.*]

Enter Friar [*Laurence*], *with a basket.*

Fri. L. The grey-ey'd morn smiles on the frowning night,
Chequ'ring the eastern clouds with streaks of light,

And flecked darkness like a drunkard reels
From forth day's path and Titan's fiery wheels.
Now, ere the sun advance his burning eye,
The day to cheer and night's dank dew to dry,
I must up-fill this osier cage of ours
With baleful weeds and precious-juiced flowers.
The earth, that's nature's mother, is her tomb;
What is her burying grave, that is her womb;
And from her womb children of divers kind
We sucking on her natural bosom find,
Many for many virtues excellent,
None but for some, and yet all different.
O, mickle is the powerful grace that lies
In plants, herbs, stones, and their true qualities;
For nought so vile that on the earth doth live
But to the earth some special good doth give,
Nor aught so good but, strain'd from that fair use,
Revolts from true birth, stumbling on abuse.
Virtue itself turns vice, being misapplied;
And vice sometime's by action dignified.

Enter Romeo.

Within the infant rind of this weak flower
Poison hath residence and medicine power;
For this, being smelt, with that part cheers each part;

Being tasted, slays all senses with the heart.
Two such opposed kings encamp them still
In man as well as herbs, grace and rude will;
And where the worser is predominant,
Full soon the canker death eats up that plant.

Rom. Good morrow, father.

Fri. L. *Benedicite!*
What early tongue so sweet saluteth me?
Young son, it argues a distempered head
So soon to bid good morrow to thy bed.
Care keeps his watch in every old man's eye,
And where care lodges, sleep will never lie;
But where unbruised youth with unstuff'd brain
Doth couch his limbs, there golden sleep doth reign;
Therefore thy earliness doth me assure
Thou art up-rous'd with some distemperature;
Or if not so, then here I hit it right,
Our Romeo hath not been in bed to-night.

Rom. That last is true; the sweeter rest was mine.

Fri. L. God pardon sin! Wast thou with Rosaline?

Rom. With Rosaline, my ghostly father? No!
I have forgot that name, and that name's woe.

Fri. L. That's my good son; but where hast thou been, then?

Rom. I'll tell thee, ere thou ask it me again.
I have been feasting with mine enemy,
Where on a sudden one hath wounded me,

That's by me wounded ; both our remedies
Within thy help and holy physic lies.
I bear no hatred, blessed man, for, lo,
My intercession likewise steads my foe.

Fri. L. Be plain, good son, and homely in thy drift ;
Riddling confession finds but riddling shrift.

Rom. Then plainly know my heart's dear love is set
On the fair daughter of rich Capulet.
As mine on hers, so hers is set on mine ;
And all combin'd, save what thou must combine
By holy marriage. When and where and how
We met, we woo'd, and made exchange of vow,
I'll tell thee as we pass ; but this I pray,
That thou consent to marry us to-day.

Fri. L. Holy Saint Francis, what a change is here !
Is Rosaline, that thou didst love so dear,
So soon forsaken ? Young men's love then lies
Not truly in their hearts, but in their eyes.
Jesu Maria, what a deal of brine
Hath wash'd thy sallow cheeks for Rosaline !
How much salt water thrown away in waste,
To season love, that of it doth not taste !
The sun not yet thy sighs from heaven clears,
Thy old groans yet ring in mine ancient ears ;
Lo, here upon thy cheek the stain doth sit
Of an old tear that is not wash'd off yet.
If e'er thou wast thyself and these woes thine,
Thou and these woes were all for Rosaline.

And art thou chang'd? Pronounce this sentence then:
Women may fall, when there's no strength in men.
Rom. Thou chid'st me oft for loving Rosaline.
Fri. L. For doting, not for loving, pupil mine.
Rom. And bad'st me bury love.
Fri. L. Not in a grave,
To lay one in, another out to have.
Rom. I pray thee, chide me not. Her I love now
Doth grace for grace and love for love allow;
The other did not so.
Fri. L. O, she knew well
Thy love did read by rote that could not spell.
But come, young waverer, come, go with me,
In one respect I'll thy assistant be;
For this alliance may so happy prove,
To turn your households' rancour to pure love.
Rom. O, let us hence; I stand on sudden haste.
Fri. L. Wisely and slow; they stumble that run fast.
Exeunt.

Scene IV

[*A street.*]

Enter Benvolio and Mercutio.

Mer. Where the devil should this Romeo be?
Came he not home to-night?
Ben. Not to his father's; I spoke with his man.

Mer. Ah, that same pale hard-hearted wench, that Rosaline,
Torments him so, that he will sure run mad.

Ben. Tybalt, the kinsman of old Capulet,
Hath sent a letter to his father's house.

Mer. A challenge, on my life.

Ben. Romeo will answer it.

Mer. Any man that can write may answer a letter.

Ben. Nay, he will answer the letter's master, how he dares, being dared.

Mer. Alas, poor Romeo! he is already dead; stabb'd with a white wench's black eye; run through the ear with a love song; the very pin of his heart cleft with the blind bow-boy's butt-shaft: and is he a man to encounter Tybalt?

Ben. Why, what is Tybalt?

Mer. More than prince of cats. O, he's the courageous captain of compliments. He fights as you sing prick-song: keeps time, distance, and proportion; he rests his minim rests, one, two, and the third in your bosom: the very butcher of a silk button; a duellist, a duellist; a gentleman of the very first house, of the first and second cause. Ah, the immortal *passado!* the *punto reverso!* the *hai!*

Ben. The what?

Mer. The pox of such antic, lisping, affecting fantasticoes; these new tuners of accent!

"By Jesu, a very good blade! a very tall man! a very good whore!" Why, is not this a lamentable thing, grandsire, that we should be thus afflicted with these strange flies, these fashion-mongers, these *perdona-mi's*, who stand so much on the new form, that they cannot sit at ease on the old bench? O, their bones, their bones!

Enter Romeo.

Ben. Here comes Romeo, here comes Romeo.

Mer. Without his roe, like a dried herring: O flesh, flesh, how art thou fishified! Now is he for the numbers that Petrarch flowed in. Laura to his lady was a kitchen-wench, marry, she had a better love to be-rhyme her; Dido a dowdy; Cleopatra a gipsy; Helen and Hero hildings and harlots; Thisbe, a grey eye or so, but not to the purpose. Signior Romeo, *bonjour!* There's a French salutation to your French slop. You gave us the counterfeit fairly last night.

Rom. Good morrow to you both. What counterfeit did I give you?

Mer. The slip, sir, the slip; can you not conceive?

Rom. Pardon, good Mercutio, my business was great; and in such a case as mine a man may strain courtesy.

Mer. That's as much as to say, such a case as yours constrains a man to bow in the hams.

Rom. Meaning, to curtsy.

Mer. Thou hast most kindly hit it.

Rom. A most courteous exposition.

Mer. Nay, I am the very pink of courtesy.

Rom. Pink for flower.

Mer. Right.

Rom. Why, then is my pump well flower'd.

Mer. Sure wit! Follow me this jest now till thou hast worn out thy pump, that, when the single sole of it is worn, the jest may remain, after the wearing, solely singular.

Rom. O single-sol'd jest, solely singular for the singleness!

Mer. Come between us, good Benvolio; my wits faint.

Rom. Switch and spurs, switch and spurs; or I'll cry a match.

Mer. Nay, if our wits run the wild-goose chase, I am done, for thou hast more of the wild-goose in one of thy wits than, I am sure, I have in my whole five. Was I with you there for the goose?

Rom. Thou wast never with me for anything when thou wast not there for the goose.

Mer. I will bite thee by the ear for that jest.

Rom. Nay, good goose, bite not.

Mer. Thy wit is a very bitter sweeting; it is a most sharp sauce.

Rom. And is it not, then, well serv'd in to a sweet goose?

Mer. O, here's a wit of cheveril, that stretches from an inch narrow to an ell broad!

Rom. I stretch it out for that word "broad"; which added to the goose, proves thee far and wide a broad goose.

Mer. Why, is not this better now than groaning for love? Now art thou sociable, now art thou Romeo, now art thou what thou art, by art as well as by nature; for this drivelling love is like a great natural, that runs lolling up and down to hide his bauble in a hole.

Ben. Stop there, stop there.

Mer. Thou desir'st me to stop in my tale against the hair.

Ben. Thou wouldst else have made thy tale large.

Mer. O, thou art deceiv'd; I would have made it short; for I was come to the whole depth of my tale, and meant, indeed, to occupy the argument no longer.

Rom. Here's goodly gear!

Enter Nurse and her man [*Peter*].

A sail, a sail!

Mer. Two, two; a shirt and a smock.

Nurse. Peter!

Peter. Anon!

Nurse. My fan, Peter.

Mer. Good Peter, to hide her face; for her fan's the fairer face.

Nurse. God ye good morrow, gentlemen.

Mer. God ye good den, fair gentlewoman.

Nurse. Is it good den?

Mer. 'Tis no less, I tell ye; for the bawdy hand of the dial is now upon the prick of noon.

Nurse. Out upon you! what a man are you!

Rom. One, gentlewoman, that God hath made for himself to mar.

Nurse. By my troth, it is well said; "for himself to mar," quoth 'a! Gentlemen, can any of you tell me where I may find the young Romeo?

Rom. I can tell you; but young Romeo will be older when you have found him than he was when you sought him. I am the youngest of that name, for fault of a worse.

Nurse. You say well.

Mer. Yea, is the worst well? Very well took, i' faith; wisely, wisely.

Nurse. If you be he, sir, I desire some confidence with you.

Ben. She will indite him to some supper.

Mer. A bawd, a bawd, a bawd! So ho!

Rom. What hast thou found?

Mer. No hare, sir; unless a hare, sir, in a lenten pie, that is something stale and hoar ere it be spent. [*Sings.*]

"An old hare hoar,
And an old hare hoar,
Is very good meat in lent;
But a hare that is hoar
Is too much for a score,
When it hoars ere it be spent."

Romeo, will you come to your father's? We'll to dinner thither.

Rom. I will follow you.

Mer. Farewell, ancient lady; farewell, [*singing*] "lady, lady, lady."

[*Exeunt Mercutio and Benvolio.*]

Nurse. I pray you, sir, what saucy merchant was this, that was so full of his ropery?

Rom. A gentleman, nurse, that loves to hear himself talk, and will speak more in a minute than he will stand to in a month.

Nurse. An 'a speak anything against me, I'll take him down, an 'a were lustier than he is, and twenty such Jacks; and if I cannot, I'll find those that shall. Scurvy knave! I am none of his flirt-gills; I am none of his skains-mates. — And thou must stand by too, and suffer every knave to use me at his pleasure?

Peter. I saw no man use you at his pleasure; if I had, my weapon should quickly have been out. I warrant you, I dare draw as soon as another man, if I see occasion in a good quarrel, and the law on my side.

Nurse. Now, afore God, I am so vex'd, that every part about me quivers. Scurvy knave! Pray you, sir, a word: and as I told you, my young lady bid me inquire you out; what she bid me say, I will keep to myself. But first let me tell ye, if ye should lead her into a fool's paradise, as they say, it were a very gross kind of behaviour, as they say; for the gentlewoman is young, and, therefore, if you should deal double with her, truly it were an ill thing to be off'red to any gentlewoman, and very weak dealing.

Rom. Nurse, commend me to thy lady and mistress. I protest unto thee —

Nurse. Good heart, and, i' faith, I will tell her as much. Lord, Lord, she will be a joyful woman.

Rom. What wilt thou tell her, nurse? Thou dost not mark me.

Nurse. I will tell her, sir, that you do protest; which, as I take it, is a gentlemanlike offer.

Rom. Bid her devise
Some means to come to shrift this afternoon;

And there she shall at Friar Laurence' cell
Be shriv'd and married. Here is for thy pains.
Nurse. No, truly, sir; not a penny.
Rom. Go to; I say you shall.
Nurse. This afternoon, sir? Well, she shall be there.
Rom. And stay, good nurse; — behind the abbey wall
Within this hour my man shall be with thee,
And bring thee cords made like a tackled stair;
Which to the high top-gallant of my joy
Must be my convoy in the secret night.
Farewell; be trusty, and I'll quit thy pains.
Farewell; commend me to thy mistress.
Nurse. Now God in heaven bless thee! Hark you, sir,
Rom. What say'st thou, my dear nurse?
Nurse. Is your man secret? Did you ne'er hear say,
"Two may keep counsel, putting one away"?
Rom. I warrant thee, my man's as true as steel.
Nurse. Well, sir; my mistress is the sweetest lady — Lord, Lord! when 'twas a little prating thing, — O, there is a nobleman in town, one Paris, that would fain lay knife aboard; but she, good soul, had as lief see a toad, a very toad, as see him. I anger her sometimes and tell her that Paris is the properer

man; but, I'll warrant you, when I say so, she looks as pale as any clout in the versal world. Doth not rosemary and Romeo begin both with a letter?

Rom. Ay, nurse; what of that? Both with an R.

Nurse. Ah, mocker! that's the dog's name. R is for the — No; I know it begins with some other letter — and she hath the prettiest sententious of it, of you and rosemary, that it would do you good to hear it.

Rom. Commend me to thy lady.

Nurse. Ay, a thousand times. [*Exit Romeo.*] Peter!

Pet. Anon!

Nurse. Before, and apace. *Exeunt.*

Scene V

[*Capulet's orchard.*]

Enter Juliet.

Jul. The clock struck nine when I did send the nurse;
In half an hour she promis'd to return.
Perchance she cannot meet him: that's not so.
O, she is lame! Love's heralds should be thoughts,
Which ten times faster glide than the sun's beams
Driving back shadows over louring hills;
Therefore do nimble-pinion'd doves draw Love,
And therefore hath the wind-swift Cupid wings.

Now is the sun upon the highmost hill
Of this day's journey, and from nine till twelve
Is three long hours, yet she is not come.
Had she affections and warm youthful blood,
She would be as swift in motion as a ball;
My words would bandy her to my sweet love,
And his to me;
But old folks, marry, feign as they were dead;
Unwieldy, slow, heavy and pale as lead.

Enter Nurse [*and Peter*].

O God, she comes! O honey nurse, what news?
Hast thou met with him? Send thy man away.

Nurse. Peter, stay at the gate.

[*Exit Peter.*]

Jul. Now, good sweet nurse, — O Lord, why look'st thou sad?
Though news be sad, yet tell them merrily;
If good, thou sham'st the music of sweet news
By playing it to me with so sour a face.

Nurse. I am a-weary, give me leave a while.
Fie, how my bones ache! What a jaunce have I had!

Jul. I would thou hadst my bones, and I thy news.
Nay, come, I pray thee, speak; good, good nurse, speak.

Nurse. Jesu, what haste! Can you not stay a while?
Do you not see that I am out of breath?

Jul. How art thou out of breath, when thou hast breath
To say to me that thou art out of breath?
The excuse that thou dost make in this delay
Is longer than the tale thou dost excuse.
Is thy news good, or bad? Answer to that;
Say either, and I'll stay the circumstance.
Let me be satisfied, is't good or bad?

Nurse. Well, you have made a simple choice; you know not how to choose a man. Romeo! no, not he; though his face be better than any man's, yet his leg excels all men's; and for a hand, and a foot, and a body, though they be not to be talk'd on, yet they are past compare. He is not the flower of courtesy, but, I'll warrant him, as gentle as a lamb. Go thy ways, wench; serve God. What, have you din'd at home?

Jul. No, no! But all this did I know before.
What says he of our marriage? What of that?

Nurse. Lord, how my head aches! What a head have I!
It beats as it would fall in twenty pieces.
My back o' t'other side, — O, my back, my back!
Beshrew your heart for sending me about
To catch my death with jauncing up and down!

Jul. I' faith, I am sorry that thou art not well.
Sweet, sweet, sweet nurse, tell me, what says my love?

Nurse. Your love says, like an honest gentleman,
and a courteous, and a kind, and a handsome,
and, I warrant, a virtuous, — Where is your
mother?

Jul. Where is my mother! why, she is within;
Where should she be? How oddly thou repliest!
"Your love says, like an honest gentleman,
'Where is your mother?'"

Nurse. O God's lady dear!
Are you so hot? Marry, come up, I trow;
Is this the poultice for my aching bones?
Henceforward do your messages yourself.

Jul. Here's such a coil! — Come, what says Romeo?

Nurse. Have you got leave to go to shrift to-day?

Jul. I have.

Nurse. Then hie you hence to Friar Laurence' cell;
There stays a husband to make you a wife.
Now comes the wanton blood up in your cheeks,
They'll be in scarlet straight at any news.
Hie you to church; I must another way,
To fetch a ladder, by the which your love
Must climb a bird's nest soon when it is dark.
I am the drudge and toil in your delight,
But you shall bear the burden soon at night.
Go; I'll to dinner; hie you to the cell.

Jul. Hie to high fortune! Honest nurse, farewell.

Exe

SCENE VI

[Friar Laurence's cell.]

Enter Friar Laurence and Romeo.

Fri. L. So smile the heavens upon this holy act,
That after hours with sorrow chide us not!
Rom. Amen, amen! but come what sorrow can,
It cannot countervail the exchange of joy
That one short minute gives me in her sight.
Do thou but close our hands with holy words,
Then love-devouring Death do what he dare;
It is enough I may but call her mine.
Fri. L. These violent delights have violent ends,
And in their triumph die, like fire and powder,
Which as they kiss consume. The sweetest honey
Is loathsome in his own deliciousness
And in the taste confounds the appetite;
Therefore love moderately; long love doth so;
Too swift arrives as tardy as too slow.

Enter Juliet.

Here comes the lady. O, so light a foot
Will ne'er wear out the everlasting flint.
A lover may bestride the gossamer
That idles in the wanton summer air,
And yet not fall; so light is vanity.
Jul. Good even to my ghostly confessor.

Fri. L. Romeo shall thank thee, daughter, for us both.
Jul. As much to him, else is his thanks too much.
Rom. Ah, Juliet, if the measure of thy joy
Be heap'd like mine and that thy skill be more
To blazon it, then sweeten with thy breath
This neighbour air, and let rich music's tongue
Unfold the imagin'd happiness that both
Receive in either by this dear encounter.
Jul. Conceit, more rich in matter than in words,
Brags of his substance, not of ornament.
They are but beggars that can count their worth;
But my true love is grown to such excess
I cannot sum up sum of half my wealth.
Fri. L. Come, come with me, and we will make short work;
For, by your leaves, you shall not stay alone
Till Holy Church incorporate two in one.

Exeunt.

ACT THIRD

SCENE I

[*A public place.*]

Enter Mercutio, Benvolio, and men.

Ben. I pray thee, good Mercutio, let's retire.
The day is hot, the Capulets abroad,
And, if we meet, we shall not scape a brawl,
For now, these hot days, is the mad blood stirring.

Mer. Thou art like one of these fellows that, when he enters the confines of a tavern, claps me his sword upon the table and says, "God send me no need of thee!" and by the operation of the second cup draws him on the drawer, when indeed there is no need.

Ben. Am I like such a fellow?

Mer. Come, come, thou art as hot a Jack in thy mood as any in Italy, and as soon moved to be moody, and as soon moody to be moved.

Ben. And what to?

Mer. Nay, an there were two such, we should have none shortly, for one would kill the other. Thou! why, thou wilt quarrel with a man that hath a hair more, or a hair less, in his beard, than thou hast. Thou wilt quarrel with a man for cracking nuts, having no other reason

but because thou hast hazel eyes. What eye but such an eye would spy out such a quarrel? Thy head is as full of quarrels as an egg is full of meat, and yet thy head hath been beaten as addle as an egg for quarrelling. Thou hast quarrell'd with a man for coughing in the street, because he hath wakened thy dog that hath lain asleep in the sun. Didst thou not fall out with a tailor for wearing his new doublet before Easter? with another, for tying his new shoes with old riband? And yet thou wilt tutor me for quarrelling!

Ben. An I were so apt to quarrel as thou art, any man should buy the fee-simple of my life for an hour and a quarter.

Mer. The fee-simple! O simple!

Enter Tybalt, Petruchio, and others.

Ben. By my head, here comes the Capulets.

Mer. By my heel, I care not.

Tyb. Follow me close, for I will speak to them. Gentlemen, good den; a word with one of you.

Mer. And but one word with one of us? Couple it with something; make it a word and a blow.

Tyb. You shall find me apt enough to that, sir, an you will give occasion.

Mer. Could you not take some occasion without giving?

Tyb. Mercutio, thou consortest with Romeo, —

Mer. Consort! what, dost thou make us minstrels? An thou make minstrels of us, look to hear nothing but discords. Here's my fiddlestick; here's that shall make you dance. 'Zounds, consort!

Ben. We talk here in the public haunt of men.
Either withdraw unto some private place,
Or reason coldly of your grievances,
Or else depart; here all eyes gaze on us.

Mer. Men's eyes were made to look, and let them gaze;
I will not budge for no man's pleasure, I.

Enter Romeo.

Tyb. Well, peace be with you, sir; here comes my man.

Mer. But I'll be hang'd, sir, if he wear your livery.
Marry, go before to field, he'll be your follower;
Your worship in that sense may call him "man."

Tyb. Romeo, the love I bear thee can afford
No better term than this: thou art a villain.

Rom. Tybalt, the reason that I have to love thee
Doth much excuse the appertaining rage
To such a greeting. Villain am I none;
Therefore farewell; I see thou know'st me not.

Tyb. Boy, this shall not excuse the injuries
That thou hast done me; therefore turn and draw.

Rom. I do protest, I never injured thee,
But love thee better than thou canst devise
Till thou shalt know the reason of my love;
And so, good Capulet, — which name I tender
As dearly as mine own, — be satisfied.
Mer. O calm, dishonourable, vile submission!
Alla stoccata carries it away. [*Draws.*]
Tybalt, you rat-catcher, will you walk?
Tyb. What wouldst thou have with me?
Mer. Good king of cats, nothing but one of your nine lives; that I mean to make bold withal, and, as you shall use me hereafter, dry-beat the rest of the eight. Will you pluck your sword out of his pilcher by the ears? Make haste, lest mine be about your ears ere it be out.
Tyb. I am for you. [*Drawing.*]
Rom. Gentle Mercutio, put thy rapier up.
Mer. Come, sir, your *passado.* [*They fight.*]
Rom. Draw, Benvolio; beat down their weapons.
Gentlemen, for shame, forbear this outrage!
Tybalt, Mercutio, the Prince expressly hath
Forbid this bandying in Verona streets.
Hold, Tybalt! Good Mercutio!
Tybalt under Romeo's arm thrusts Mercutio, and flies.
Mer. I am hurt.
A plague o' both your houses! I am sped.
Is he gone, and hath nothing?

Ben. What, art thou hurt?

Mer. Ay, ay, a scratch, a scratch; marry, 'tis enough. Where is my page? Go, villain, fetch a surgeon. [*Exit Page.*]

Rom. Courage, man; the hurt cannot be much.

Mer. No, 'tis not so deep as a well, nor so wide as a church-door; but 'tis enough, 'twill serve. Ask for me to-morrow, and you shall find me a grave man. I am pepper'd, I warrant, for this world. A plague o' both your houses! 'Zounds, a dog, a rat, a mouse, a cat, to scratch a man to death! a braggart, a rogue, a villain, that fights by the book of arithmetic! Why the devil came you between us? I was hurt under your arm.

Rom. I thought all for the best.

Mer. Help me into some house, Benvolio, Or I shall faint. A plague o' both your houses! They have made worms' meat of me. I have it, And soundly too. Your houses!

Exeunt [*Mercutio and Benvolio*].

Rom. This gentleman, the Prince's near ally, My very friend, hath got his mortal hurt In my behalf; my reputation stain'd With Tybalt's slander, — Tybalt, that an hour Hath been my cousin! O sweet Juliet, Thy beauty hath made me effeminate And in my temper soft'ned valour's steel!

Re-enter Benvolio.

Ben. O Romeo, Romeo, brave Mercutio's dead!
That gallant spirit hath aspir'd the clouds,
Which too untimely here did scorn the earth.
Rom. This day's black fate on moe days doth depend;
This but begins the woe others must end.
Ben. Here comes the furious Tybalt back again.

Re-enter Tybalt.

Rom. Alive, in triumph! and Mercutio slain!
Away to heaven, respective lenity,
And fire-eyed fury be my conduct now!
Now, Tybalt, take the "villain" back again,
That late thou gav'st me; for Mercutio's soul
Is but a little way above our heads,
Staying for thine to keep him company.
Either thou, or I, or both, must go with him.
Tyb. Thou, wretched boy, that didst consort him here,
Shalt with him hence.
Rom. This shall determine that.
They fight; Tybalt falls.
Ben. Romeo, away, be gone!
The citizens are up, and Tybalt slain.
Stand not amaz'd; the Prince will doom thee death
If thou art taken. Hence, be gone, away!

Rom. O, I am fortune's fool!
Ben. Why dost thou stay?
Exit Romeo.

Enter Citizens.

1. Cit. Which way ran he that kill'd Mercutio?
Tybalt, that murderer, which way ran he?
Ben. There lies that Tybalt.
1. Cit. Up, sir, go with me;
I charge thee in the Prince's name, obey.

Enter Prince, Montague, Capulet, their Wives, and all.

Prin. Where are the vile beginners of this fray?
Ben. O noble Prince, I can discover all
The unlucky manage of this fatal brawl.
There lies the man, slain by young Romeo,
That slew thy kinsman, brave Mercutio.
La. Cap. Tybalt, my cousin! O my brother's child!
O Prince! O cousin! husband! O, the blood is spilt
Of my dear kinsman! Prince, as thou art true,
For blood of ours, shed blood of Montague.
O cousin, cousin!
Prin. Benvolio, who began this bloody fray?
Ben. Tybalt, here slain, whom Romeo's hand did slay!
Romeo that spoke him fair, bid him bethink
How nice the quarrel was, and urg'd withal
Your high displeasure; all this uttered

With gentle breath, calm look, knees humbly bow'd,
Could not take truce with the unruly spleen
Of Tybalt deaf to peace, but that he tilts
With piercing steel at bold Mercutio's breast,
Who, all as hot, turns deadly point to point,
And, with a martial scorn, with one hand beats
Cold death aside, and with the other sends
It back to Tybalt, whose dexterity
Retorts it. Romeo he cries aloud,
"Hold, friends! friends, part!" and, swifter than his tongue,
His agile arm beats down their fatal points,
And 'twixt them rushes; underneath whose arm
An envious thrust from Tybalt hit the life
Of stout Mercutio, and then Tybalt fled;
But by and by comes back to Romeo,
Who had but newly entertain'd revenge,
And to't they go like lightning, for, ere I
Could draw to part them, was stout Tybalt slain,
And, as he fell, did Romeo turn and fly.
This is the truth, or let Benvolio die.

La. Cap. He is a kinsman to the Montague;
Affection makes him false; he speaks not true.
Some twenty of them fought in this black strife,
And all those twenty could but kill one life.
I beg for justice, which thou, Prince, must give;
Romeo slew Tybalt, Romeo must not live.

Prin. Romeo slew him, he slew Mercutio;
Who now the price of his dear blood doth owe?
Mon. Not Romeo, Prince, he was Mercutio's friend;
His fault concludes but what the law should end,
The life of Tybalt.
Prin. And for that offence
Immediately we do exile him hence.
I have an interest in your hate's proceeding,
My blood for your rude brawls doth lie a-bleeding;
But I'll amerce you with so strong a fine
That you shall all repent the loss of mine.
I will be deaf to pleading and excuses;
Nor tears nor prayers shall purchase out abuses;
Therefore use none. Let Romeo hence in haste,
Else, when he's found, that hour is his last.
Bear hence this body and attend our will.
Mercy but murders, pardoning those that kill.
Exeunt.

Scene II

[*Capulet's orchard.*]

Enter Juliet, alone.

Jul. Gallop apace, you fiery-footed steeds,
Towards Phœbus' lodging; such a waggoner
As Phaethon would whip you to the west,

And bring in cloudy night immediately.
Spread thy close curtain, love-performing night,
That runaway's eyes may wink; and, Romeo,
Leap to these arms! Untalk'd of and unseen,
Lovers can see to do their amorous rites,
And by their own beauties; or, if love be blind,
It best agrees with night. Come, civil night,
Thou sober-suited matron, all in black,
And learn me how to lose a winning match,
Play'd for a pair of stainless maidenhoods.
Hood my unmann'd blood, bating in my cheeks,
With thy black mantle; till strange love grow bold,
Think true love acted, simple modesty.
Come, night; come, Romeo; come, thou day in night;
For thou wilt lie upon the wings of night,
Whiter than new snow on a raven's back.
Come, gentle night, come, loving, black-brow'd night,
Give me my Romeo; and, when he shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night,
And pay no worship to the garish sun.
O, I have bought the mansion of a love,
But not possess'd it, and, though I am sold,
Not yet enjoy'd. So tedious is this day

As is the night before some festival
To an impatient child that hath new robes
And may not wear them. O, here comes my nurse,

Enter Nurse, with cords.

And she brings news; and every tongue that speaks
But Romeo's name speaks heavenly eloquence.
Now, nurse, what news? What hast thou there?
The cords
That Romeo bid thee fetch?

Nurse. Ay, ay, the cords.
[*Throws them down.*]

Jul. Ay me! what news? Why dost thou wring thy hands?

Nurse. Ah, well-a-day! he's dead, he's dead, he's dead!
We are undone, lady, we are undone!
Alack the day! he's gone, he's kill'd, he's dead!

Jul. Can heaven be so envious?

Nurse. Romeo can,
Though heaven cannot. O Romeo, Romeo!
Who ever would have thought it? Romeo!

Jul. What devil art thou, that dost torment me thus?
This torture should be roar'd in dismal hell.
Hath Romeo slain himself? Say thou but ay,
And that bare vowel *I* shall poison more
Than the death-darting eye of cockatrice.
I am not I, if there be such an ay;

Or those eyes shut, that makes thee answer ay.
If he be slain, say ay; or if not, no.
Brief sounds determine of my weal or woe.
Nurse. I saw the wound, I saw it with mine eyes, —
God save the mark! — here on his manly breast.
A piteous corse, a bloody piteous corse!
Pale, pale as ashes, all bedaub'd in blood,
All in gore-blood; I swounded at the sight.
Jul. O, break, my heart! poor bankrupt, break at once!
To prison, eyes, ne'er look on liberty!
Vile earth, to earth resign; end motion here;
And thou and Romeo press one heavy bier!
Nurse. O Tybalt, Tybalt, the best friend I had!
O courteous Tybalt! honest gentleman!
That ever I should live to see thee dead!
Jul. What storm is this that blows so contrary?
Is Romeo slaught'red, and is Tybalt dead?
My dearest cousin, and my dearer lord?
Then, dreadful trumpet, sound the general doom!
For who is living, if those two are gone?
Nurse. Tybalt is gone, and Romeo banished;
Romeo that kill'd him, he is banished.
Jul. O God! did Romeo's hand shed Tybalt's blood?
Nurse. It did, it did; alas the day, it did!
Jul. O serpent heart, hid with a flow'ring face!
Did ever dragon keep so fair a cave?
Beautiful tyrant! fiend angelical!

Dove-feather'd raven! wolvish ravenous lamb!
Despised substance of divinest show!
Just opposite to what thou justly seem'st,
A damned saint, an honourable villain!
O nature, what hadst thou to do in hell,
When thou didst bower the spirit of a fiend
In mortal paradise of such sweet flesh?
Was ever book containing such vile matter
So fairly bound? O, that deceit should dwell
In such a gorgeous palace!

Nurse. There's no trust,
No faith, no honesty in men; all perjur'd,
All forsworn, all naught, all dissemblers.
Ah, where's my man? Give me some *aqua vitæ;*
These griefs, these woes, these sorrows make me old.
Shame come to Romeo!

Jul. Blister'd be thy tongue
For such a wish! he was not born to shame.
Upon his brow shame is asham'd to sit;
For 'tis a throne where honour may be crown'd
Sole monarch of the universal earth.
O, what a beast was I to chide at him!

Nurse. Will you speak well of him that kill'd your cousin?

Jul. Shall I speak ill of him that is my husband?
Ah, poor my lord, what tongue shall smooth thy name,
When I, thy three-hours wife, have mangled it?

But, wherefore, villain, didst thou kill my cousin?
That villain cousin would have kill'd my husband.
Back, foolish tears, back to your native spring;
Your tributary drops belong to woe,
Which you, mistaking, offer up to joy.
My husband lives, that Tybalt would have slain;
And Tybalt's dead, that would have slain my husband.
All this is comfort; wherefore weep I then?
Some word there was, worser than Tybalt's death,
That murd'red me; I would forget it fain;
But, O, it presses to my memory
Like damned guilty deeds to sinners' minds:
"Tybalt is dead, and Romeo — banished."
That "banished," that one word "banished,"
Hath slain ten thousand Tybalts. Tybalt's death
Was woe enough, if it had ended there;
Or, if sour woe delights in fellowship
And needly will be rank'd with other griefs,
Why follow'd not, when she said, "Tybalt's dead,"
Thy father, or thy mother, nay, or both,
Which modern lamentation might have mov'd?
But with a rear-ward following Tybalt's death,
"Romeo is banished," to speak that word,
Is father, mother, Tybalt, Romeo, Juliet,
All slain, all dead. "Romeo is banished!"
There is no end, no limit, measure, bound,

In that word's death ; no words can that woe sound.
Where is my father and my mother, nurse ?

Nurse. Weeping and wailing over Tybalt's corse.
Will you go to them ? I will bring you thither.

Jul. Wash they his wounds with tears ? Mine shall be spent,
When theirs are dry, for Romeo's banishment.
Take up those cords. Poor ropes, you are beguil'd,
Both you and I, for Romeo is exil'd.
He made you for a highway to my bed,
But I, a maid, die maiden-widowed.
Come, cords, come, nurse ; I'll to my wedding-bed ;
And death, not Romeo, take my maidenhead !

Nurse. Hie to your chamber. I'll find Romeo
To comfort you ; I wot well where he is.
Hark ye, your Romeo will be here at night.
I'll to him ; he is hid at Laurence' cell.

Jul. O, find him ! Give this ring to my true knight,
And bid him come to take his last farewell.

Exeunt.

Scene III

[*Friar Laurence's cell.*]

Enter Friar [*Laurence*], *Romeo* [*following*].

Fri. L. Romeo, come forth ; come forth, thou fearful man :
Affliction is enamour'd of thy parts,
And thou art wedded to calamity.

Rom. Father, what news? What is the Prince's doom?
What sorrow craves acquaintance at my hand,
That I yet know not?
Fri. L. Too familiar
Is my dear son with such sour company.
I bring thee tidings of the Prince's doom.
Rom. What less than dooms-day is the Prince's doom?
Fri. L. A gentler judgement vanish'd from his lips,
Not body's death, but body's banishment.
Rom. Ha, banishment! Be merciful, say death;
For exile hath more terror in his look,
Much more than death. Do not say banishment!
Fri. L. Here from Verona art thou banished.
Be patient, for the world is broad and wide.
Rom. There is no world without Verona walls,
But purgatory, torture, hell itself.
Hence banished is banish'd from the world,
And world's exile is death; then "banished"
Is death mis-term'd. Calling death "banishment,"
Thou cut'st my head off with a golden axe,
And smil'st upon the stroke that murders me.
Fri. L. O deadly sin! O rude unthankfulness!
Thy fault our law calls death; but the kind prince,
Taking thy part, hath rush'd aside the law,
And turn'd that black word death to banishment.
This is dear mercy, and thou seest it not.

Rom. 'Tis torture, and not mercy. Heaven is here,
Where Juliet lives; and every cat and dog
And little mouse, every unworthy thing,
Live here in heaven and may look on her;
But Romeo may not. More validity,
More honourable state, more courtship lives
In carrion-flies than Romeo; they may seize
On the white wonder of dear Juliet's hand
And steal immortal blessing from her lips,
Who, even in pure and vestal modesty,
Still blush, as thinking their own kisses sin;
But Romeo may not; he is banished.
This may flies do, when I from this must fly;
They are free men, but I am banished:
And say'st thou yet that exile is not death?
Hadst thou no poison mix'd, no sharp-ground knife,
No sudden mean of death, though ne'er so mean,
But "banished" to kill me? — "Banished"?
O friar, the damned use that word in hell;
Howlings attend it. How hast thou the heart,
Being a divine, a ghostly confessor,
A sin-absolver, and my friend profess'd,
To mangle me with that word "banished"?

Fri. L. Thou fond mad man, hear me a little speak.

Rom. O, thou wilt speak again of banishment.

Fri. L. I'll give thee armour to keep off that word;
Adversity's sweet milk, philosophy,
To comfort thee, though thou art banished.

Rom. Yet "banished"? Hang up philosophy!
Unless philosophy can make a Juliet,
Displant a town, reverse a prince's doom,
It helps not, it prevails not. Talk no more.
Fri. L. O, then I see that madmen have no ears.
Rom. How should they, when that wise men have no eyes?
Fri. L. Let me dispute with thee of thy estate.
Rom. Thou canst not speak of that thou dost not feel.
Wert thou as young as I, Juliet thy love,
An hour but married, Tybalt murdered,
Doting like me and like me banished,
Then mightst thou speak, then mightst thou tear thy hair,
And fall upon the ground, as I do now,
Taking the measure of an unmade grave.
Knocking within.
Fri. L. Arise; one knocks. Good Romeo, hide thyself.
Rom. Not I; unless the breath of heart-sick groans,
Mist-like, infold me from the search of eyes.
Knocking.
Fri. L. Hark, how they knock! Who's there? Romeo, arise;
Thou wilt be taken. — Stay a while! — Stand up;
Knocking.
Run to my study. — By and by! — God's will,
What simpleness is this! — I come, I come!
Knocking.

Who knocks so hard? Whence come you? What's your will?

Enter Nurse.

Nurse. Let me come in, and you shall know my errand. I come from Lady Juliet.

Fri. L. Welcome, then.

Nurse. O holy friar, O, tell me, holy friar, Where is my lady's lord, where's Romeo?

Fri. L. There on the ground, with his own tears made drunk.

Nurse. O, he is even in my mistress' case, Just in her case! O woeful sympathy! Piteous predicament! Even so lies she, Blubb'ring and weeping, weeping and blubb'ring. Stand up, stand up; stand, an you be a man. For Juliet's sake, for her sake, rise and stand, Why should you fall into so deep an O?

Rom. Nurse!

Nurse. Ah sir! ah sir! Death's the end of all.

Rom. Spak'st thou of Juliet? How is it with her? Doth she not think me an old murderer, Now I have stain'd the childhood of our joy With blood remov'd but little from her own? Where is she? and how doth she? and what says My conceal'd lady to our cancell'd love?

Nurse. O, she says nothing, sir, but weeps and weeps;

And now falls on her bed; and then starts up,
And Tybalt calls; and then on Romeo cries,
And then down falls again.

Rom. As if that name,
Shot from the deadly level of a gun,
Did murder her, as that name's cursed hand
Murder'd her kinsman. O, tell me, friar, tell me,
In what vile part of this anatomy
Doth my name lodge? Tell me, that I may sack
The hateful mansion.

He offers to stab himself, and the Nurse snatches the dagger away.

Fri. L. Hold thy desperate hand!
Art thou a man? Thy form cries out thou art;
Thy tears are womanish; thy wild acts denote
The unreasonable fury of a beast.
Unseemly woman in a seeming man,
And ill-beseeming beast in seeming both,
Thou hast amaz'd me! By my holy order,
I thought thy disposition better temper'd.
Hast thou slain Tybalt? Wilt thou slay thyself,
And slay thy lady that in thy life lives,
By doing damned hate upon thyself?
Why rail'st thou on thy birth, the heaven, and earth?
Since birth, and heaven, and earth, all three do meet

In thee at once, which thou at once wouldst lose.
Fie, fie, thou sham'st thy shape, thy love, thy wit;
Which, like a usurer, abound'st in all,
And usest none in that true use indeed
Which should bedeck thy shape, thy love, thy wit.
Thy noble shape is but a form of wax,
Digressing from the valour of a man;
Thy dear love sworn but hollow perjury,
Killing that love which thou hast vow'd to cherish;
Thy wit, that ornament to shape and love,
Mis-shapen in the conduct of them both,
Like powder in a skilless soldier's flask,
Is set a-fire by thine own ignorance,
And thou dismemb'red with thine own defence.
What, rouse thee, man! thy Juliet is alive,
For whose dear sake thou wast but lately dead:
There art thou happy. Tybalt would kill thee,
But thou slewest Tybalt: there art thou happy.
The law that threat'ned death becomes thy friend
And turns it to exile: there art thou happy.
A pack of blessings light upon thy back;
Happiness courts thee in his best array;
But, like a misbehav'd and sullen wench,
Thou pout'st upon thy fortune and thy love.
Take heed, take heed, for such die miserable.
Go, get thee to thy love, as was decreed;
Ascend her chamber; hence! and comfort her.

But look thou stay not till the watch be set,
For then thou canst not pass to Mantua,
Where thou shalt live till we can find a time
To blaze your marriage, reconcile your friends,
Beg pardon of the Prince, and call thee back
With twenty hundred thousand times more joy
Than thou went'st forth in lamentation.
Go before, nurse; commend me to thy lady;
And bid her hasten all the house to bed,
Which heavy sorrow makes them apt unto.
Romeo is coming.

Nurse. O Lord, I could have stay'd here all the night
To hear good counsel. O, what learning is!
My lord, I'll tell my lady you will come.

Rom. Do so, and bid my sweet prepare to chide.

Nurse offers to go in, and turns again.

Nurse. Here, sir, a ring she bid me give you, sir.
Hie you, make haste, for it grows very late.

Rom. How well my comfort is reviv'd by this!

Exit Nurse.

Fri. L. Go hence; good-night; and here stands all your state:
Either be gone before the watch be set,
Or by the break of day disguis'd from hence.
Sojourn in Mantua; I'll find out your man,
And he shall signify from time to time
Every good hap to you that chances here.
Give me thy hand; 'tis late. Farewell; good-night.

Rom. But that a joy past joy calls out on me,
It were a grief, so brief to part with thee.
Farewell. *Exeunt.*

Scene IV

[*A room in Capulet's house.*]

Enter Capulet, Lady Capulet, and Paris.

Cap. Things have fallen out, sir, so unluckily
That we have had no time to move our daughter.
Look you, she lov'd her kinsman Tybalt dearly,
And so did I. Well, we were born to die.
'Tis very late, she'll not come down to-night;
I promise you, but for your company,
I would have been a-bed an hour ago.

Par. These times of woe afford no times to woo.
Madam, good-night; commend me to your daughter.

La. Cap. I will, and know her mind early to-morrow;
To-night she's mew'd up to her heaviness.

Cap. Sir Paris, I will make a desperate tender
Of my child's love. I think she will be rul'd
In all respects by me; nay, more, I doubt it not.
Wife, go you to her ere you go to bed;
Acquaint her here of my son Paris' love;
And bid her — mark you me? — on Wednesday next —
But, soft! what day is this?

Par. Monday, my lord.
Cap. Monday! ha, ha! Well, Wednesday is too soon,
O' Thursday let it be, — o' Thursday, tell her,
She shall be married to this noble earl.
Will you be ready? Do you like this haste?
We'll keep no great ado, — a friend or two;
For, hark you, Tybalt being slain so late,
It may be thought we held him carelessly,
Being our kinsman, if we revel much;
Therefore we'll have some half a dozen friends,
And there an end. But what say you to Thursday?
Par. My lord, I would that Thursday were to-morrow.
Cap. Well, get you gone; o' Thursday be it, then.
Go you to Juliet ere you go to bed;
Prepare her, wife, against this wedding-day.
Farewell, my lord. Light to my chamber, ho!
Afore me! it is so very late that we
May call it early by and by. Good-night.
Exeunt

Scene V

[*Capulet's orchard.*]

Enter Romeo and Juliet, aloft.

Jul. Wilt thou be gone? it is not yet near day.
It was the nightingale, and not the lark,
That pierc'd the fearful hollow of thine ear;

Nightly she sings on yond pomegranate-tree.
Believe me, love, it was the nightingale.
Rom. It was the lark, the herald of the morn,
No nightingale. Look, love, what envious streaks
Do lace the severing clouds in yonder east.
Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain tops.
I must be gone and live, or stay and die.
Jul. Yond light is not day-light, I know it, I;
It is some meteor that the sun exhales,
To be to thee this night a torch-bearer,
And light thee on thy way to Mantua;
Therefore stay yet; thou need'st not to be gone.
Rom. Let me be ta'en, let me be put to death;
I am content, so thou wilt have it so.
I'll say yon grey is not the morning's eye,
'Tis but the pale reflex of Cynthia's brow;
Nor that is not the lark, whose notes do beat
The vaulty heaven so high above our heads.
I have more care to stay than will to go.
Come, death, and welcome! Juliet wills it so.
How is't, my soul? Let's talk; it is not day.
Jul. It is, it is! Hie hence, be gone, away!
It is the lark that sings so out of tune,
Straining harsh discords and unpleasing sharps.
Some say the lark makes sweet division;
This doth not so, for she divideth us.
Some say the lark and loathed toad change eyes;

O, now I would they had chang'd voices too!
Since arm from arm that voice doth us affray,
Hunting thee hence with hunt's-up to the day.
O, now be gone; more light and light it grows.
Rom. More light and light; more dark and dark our woes!

Enter Nurse [*from the chamber*].

Nurse. Madam!
Jul. Nurse?
Nurse. Your lady mother is coming to your chamber.
The day is broke; be wary, look about.
[*Exit.*]
Jul. Then, window, let day in, and let life out.
Rom. Farewell, farewell! One kiss, and I'll descend.
He goeth down.
Jul. Art thou gone so? Love, lord, ay, husband, friend!
I must hear from thee every day in the hour,
For in a minute there are many days.
O, by this count I shall be much in years
Ere I again behold my Romeo!
Rom. [*From below.*] Farewell!
I will omit no opportunity
That may convey my greetings, love, to thee.
Jul. O, think'st thou we shall ever meet again?
Rom. I doubt it not; and all these woes shall serve
For sweet discourses in our times

Jul. O God, I have an ill-divining soul!
Methinks I see thee, now thou art below,
As one dead in the bottom of a tomb.
Either my eyesight fails, or thou look'st pale.
Rom. And trust me, love, in my eye so do you;
Dry sorrow drinks our blood. Adieu, adieu!
Exit.
Jul. O Fortune, Fortune! all men call thee fickle;
If thou art fickle, what dost thou with him
That is renown'd for faith? Be fickle, Fortune;
For then, I hope, thou wilt not keep him long,
But send him back.

Enter Lady Capulet.

La. Cap. Ho, daughter! are you up?
Jul. Who is't that calls? It is my lady mother.
Is she not down so late, or up so early?
What unaccustom'd cause procures her hither?
La. Cap. Why, how now, Juliet?
Jul. Madam, I am not well.
La. Cap. Evermore weeping for your cousin's death?
What, wilt thou wash him from his grave with tears?
An if thou couldst, thou couldst not make him live;
Therefore, have done. Some grief shows much of love,
But much of grief shows still some want of wit.

Jul. Yet let me weep for such a feeling loss.
La. Cap. So shall you feel the loss, but not the friend
Which you weep for.
Jul. Feeling so the loss,
I cannot choose but ever weep the friend.
La. Cap. Well, girl, thou weep'st not so much for his death,
As that the villain lives which slaughter'd him.
Jul. What villain, madam?
La. Cap. That same villain, Romeo.
Jul. [*Aside.*] Villain and he be many miles asunder. —
God pardon him! I do, with all my heart;
And yet no man like he doth grieve my heart.
La. Cap. That is, because the traitor murderer lives.
Jul. Ay, madam, from the reach of these my hands.
Would none but I might venge my cousin's death!
La. Cap. We will have vengeance for it, fear thou not;
Then weep no more. I'll send to one in Mantua
Where that same banish'd runagate doth live,
Shall give him such an unaccustom'd dram,
That he shall soon keep Tybalt company;
And then, I hope, thou wilt be satisfied.
Jul. Indeed, I never shall be satisfied
With Romeo, till I behold him — dead —
Is my poor heart, so for a kinsman vex'd.
Madam, if you could find out but a man
To bear a poison, I would temper it
That Romeo should, upon receipt thereof,

Soon sleep in quiet. O, how my heart abhors
To hear him nam'd, and cannot come to him,
To wreak the love I bore my cousin [Tybalt]
Upon his body that hath slaughter'd him!

La. Cap. Find thou the means, and I'll find such a man.
But now I'll tell thee joyful tidings, girl.

Jul. And joy comes well in such a needy time.
What are they, beseech your ladyship?

La. Cap. Well, well, thou hast a careful father, child;
One who, to put thee from thy heaviness,
Hath sorted out a sudden day of joy,
That thou expects not nor I look'd not for.

Jul. Madam, in happy time, what day is that?

La. Cap. Marry, my child, early next Thursday morn,
The gallant, young, and noble gentleman,
The County Paris, at Saint Peter's Church,
Shall happily make thee there a joyful bride.

Jul. Now, by Saint Peter's Church and Peter too,
He shall not make me there a joyful bride.
I wonder at this haste; that I must wed
Ere he that should be husband comes to woo.
I pray you, tell my lord and father, madam,
I will not marry yet; and, when I do, I swear,
It shall be Romeo, whom you know I hate,
Rather than Paris. These are news indeed!

La. Cap. Here comes your father; tell him so yourself,
And see how he will take it at your hands.

Enter Capulet and Nurse.

Cap. When the sun sets, the air doth drizzle dew ;
But for the sunset of my brother's son
It rains downright.
How now ! a conduit, girl ? What, still in tears ?
Evermore show'ring ? In one little body
Thou counterfeits a bark, a sea, a wind :
For still thy eyes, which I may call the sea,
Do ebb and flow with tears ; the bark thy body is,
Sailing in this salt flood ; the winds, thy sighs ;
Who, raging with thy tears, and they with them,
Without a sudden calm, will overset
Thy tempest-tossed body. How now, wife !
Have you delivered to her our decree ?

La. Cap. Ay, sir ; but she will none, she gives you thanks.
I would the fool were married to her grave !

Cap. Soft ! take me with you, take me with you, wife.
How ! will she none ? Doth she not give us thanks ?
Is she not proud ? Doth she not count her blest,
Unworthy as she is, that we have wrought
So worthy a gentleman to be her bride ?

Jul. Not proud, you have ; but thankful that you have.
Proud can I never be of what I hate ;
But thankful even for hate, that is meant love.

Cap. How how, how how, chop-logic! What is this? 150
"Proud," and "I thank you," and "I thank you not;"
And yet "not proud." Mistress minion, you,
Thank me no thankings, nor proud me no prouds,
But fettle your fine joints 'gainst Thursday next,
To go with Paris to Saint Peter's Church, 155
Or I will drag thee on a hurdle thither.
Out, you green-sickness carrion! Out, you baggage!
You tallow-face!

La. Cap. Fie, fie! what, are you mad?

Jul. Good father, I beseech you on my knees,
Hear me with patience but to speak a word. 160

Cap. Hang thee, young baggage! disobedient wretch!
I tell thee what: get thee to church o' Thursday,
Or never after look me in the face.
Speak not, reply not, do not answer me!
My fingers itch. Wife, we scarce thought us blest 165
That God had lent us but this only child;
But now I see this one is one too much,
And that we have a curse in having her.
Out on her, hilding!

Nurse. God in heaven bless her!
You are to blame, my lord, to rate her so. 170

Cap. And why, my lady wisdom? Hold your tongue,
Good prudence; smatter with your gossips, go.

Nurse. I speak no treason.
Cap. O, God ye god-den.
Nurse. May not one speak?
Cap. Peace, you mumbling fool!
Utter your gravity o'er a gossip's bowl;
For here we need it not.
La. Cap. You are too hot.
Cap. God's bread! it makes me mad.
Day, night, hour, tide, time, work, play,
Alone, in company, still my care hath been
To have her match'd; and having now provided
A gentleman of noble parentage,
Of fair demesnes, youthful and nobly train'd,
Stuff'd, as they say, with honourable parts,
Proportion'd as one's thought would wish a man;
And then to have a wretched puling fool,
A whining mammet, in her fortune's tender
To answer, "I'll not wed; I cannot love,
I am too young; I pray you, pardon me."
But, an you will not wed, I'll pardon you.
Graze where you will, you shall not house with me.
Look to't, think on't, I do not use to jest.
Thursday is near; lay hand on heart, advise.
An you be mine, I'll give you to my friend;
An you be not, hang, beg, starve, die in the streets,
For, by my soul, I'll ne'er acknowledge thee,

Nor what is mine shall never do thee good.
Trust to't, bethink you; I'll not be forsworn.
Exit.

Jul. Is there no pity sitting in the clouds,
That sees into the bottom of my grief?
O, sweet my mother, cast me not away!
Delay this marriage for a month, a week;
Or, if you do not, make the bridal bed
In that dim monument where Tybalt lies.

La. Cap. Talk not to me, for I'll not speak a word.
Do as thou wilt, for I have done with thee.
Exit.

Jul. O God! — O nurse, how shall this be prevented?
My husband is on earth, my faith in heaven;
How shall that faith return again to earth,
Unless that husband send it me from heaven
By leaving earth? Comfort me, counsel me!
Alack, alack, that heaven should practise stratagems
Upon so soft a subject as myself!
What say'st thou? Hast thou not a word of joy?
Some comfort, nurse.

Nurse. Faith, here it is.
Romeo is banish'd; and all the world to nothing,
That he dares ne'er come back to challenge you;
Or, if he do, it needs must be by stealth.
Then, since the case so stands as now it doth,

I think it best you married with the County.
O, he's a lovely gentleman!
Romeo's a dishclout to him. An eagle, madam,
Hath not so green, so quick, so fair an eye
As Paris hath. Beshrew my very heart,
I think you are happy in this second match,
For it excels your first; or if it did not,
Your first is dead; or 't were as good he were,
As living here and you no use of him.

Jul. Speak'st thou from thy heart?

Nurse. And from my soul too; else beshrew them both.

Jul. Amen!

Nurse. What?

Jul. Well, thou hast comforted me marvellous much.
Go in; and tell my lady I am gone,
Having displeas'd my father, to Laurence' cell,
To make confession and to be absolv'd.

Nurse. Marry, I will; and this is wisely done. [*Exit.*]

Jul. Ancient damnation! O most wicked fiend!
Is it more sin to wish me thus forsworn,
Or to dispraise my lord with that same tongue
Which she hath prais'd him with above compare
So many thousand times? Go, counsellor;
Thou and my bosom henceforth shall be twain.
I'll to the friar, to know his remedy;
If all else fail, myself have power to die. *Exit.*

ACT FOURTH

SCENE I

[*Friar Laurence's cell.*]

Enter Friar Laurence and Paris.

Fri. L. On Thursday, sir? The time is very short.
Par. My father Capulet will have it so;
And I am nothing slow, to slack his haste.
Fri. L. You say you do not know the lady's mind.
Uneven is the course, I like it not.
Par. Immoderately she weeps for Tybalt's death,
And therefore have I little talk of love,
For Venus smiles not in a house of tears.
Now, sir, her father counts it dangerous
That she do give her sorrow so much sway,
And in his wisdom hastes our marriage
To stop the inundation of her tears;
Which, too much minded by herself alone,
May be put from her by society.
Now do you know the reason of this haste.
Fri. L. [*Aside.*] I would I knew not why it should be slow'd.
Look, sir, here comes the lady toward my cell.

Enter Juliet.

Par. Happily met, my lady and my wife!
Jul. That may be, sir, when I may be a wife.

Par. That may be must be, love, on Thursday next.
Jul. What must be shall be.
Fri. L. That's a certain text.
Par. Come you to make confession to this father?
Jul. To answer that, I should confess to you.
Par. Do not deny to him that you love me.
Jul. I will confess to you that I love him.
Par. So will ye, I am sure, that you love me.
Jul. If I do so, it will be of more price,
Being spoke behind your back, than to your face.
Par. Poor soul, thy face is much abus'd with tears.
Jul. The tears have got small victory by that,
For it was bad enough before their spite.
Par. Thou wrong'st it, more than tears, with that report.
Jul. That is no slander, sir, which is a truth;
And what I spake, I spake it to my face.
Par. Thy face is mine, and thou hast sland'red it.
Jul. It may be so, for it is not mine own.
Are you at leisure, holy father, now;
Or shall I come to you at evening mass?
Fri. L. My leisure serves me, pensive daughter, now.
My lord, we must entreat the time alone.
Par. God shield I should disturb devotion!
Juliet, on Thursday early will I rouse ye;
Till then, adieu; and keep this holy kiss. *Exit.*
Jul. O, shut the door! and when thou hast done so,
Come weep with me, past hope, past care, past help!

Fri. L. Ah, Juliet, I already know thy grief;
It strains me past the compass of my wits.
I hear thou must, and nothing may prorogue it,
On Thursday next be married to this County.
Jul. Tell me not, friar, that thou hearest of this,
Unless thou tell me how I may prevent it.
If, in thy wisdom, thou canst give no help,
Do thou but call my resolution wise,
And with this knife I'll help it presently.
God join'd my heart and Romeo's, thou our hands;
And ere this hand, by thee to Romeo's seal'd,
Shall be the label to another deed,
Or my true heart with treacherous revolt
Turn to another, this shall slay them both.
Therefore, out of thy long-experienc'd time,
Give me some present counsel, or, behold,
'Twixt my extremes and me this bloody knife
Shall play the umpire, arbitrating that
Which the commission of thy years and art
Could to no issue of true honour bring.
Be not so long to speak; I long to die
If what thou speak'st speak not of remedy.
Fri. L. Hold, daughter! I do spy a kind of hope,
Which craves as desperate an execution
As that is desperate which we would prevent.
If, rather than to marry County Paris,
Thou hast the strength of will to slay thyself,
Then is it likely thou wilt undertake

A thing like death to chide away this shame,
That cop'st with Death himself to scape from it ; 75
And, if thou dar'st, I'll give thee remedy.
Jul. O, bid me leap, rather than marry Paris,
From off the battlements of any tower,
Or walk in thievish ways, or bid me lurk
Where serpents are ; chain me with roaring bears, 80
Or shut me nightly in a charnel-house,
O'er-cover'd quite with dead men's rattling bones,
With reeky shanks and yellow chapless skulls ;
Or bid me go into a new-made grave
And hide me with a dead man in his shroud, —
Things that, to hear them told, have made me tremble ; 86
And I will do it without fear or doubt,
To live an unstain'd wife to my sweet love.
Fri. L. Hold, then. Go home, be merry, give consent
To marry Paris. Wednesday is to-morrow. 90
To-morrow night look that thou lie alone ;
Let not the nurse lie with thee in thy chamber.
Take thou this vial, being then in bed,
And this distilling liquor drink thou off ;
When presently through all thy veins shall run 95
A cold and drowsy humour ; for no pulse
Shall keep his native progress, but surcease ;
No warmth, no breath, shall testify thou livest ;
The roses in thy lips and cheeks shall fade
To paly ashes, thy eyes' windows fall, 100

Like death, when he shuts up the day of life;
Each part, depriv'd of supple government,
Shall, stiff and stark and cold, appear like death:
And in this borrowed likeness of shrunk death
Thou shalt continue two and forty hours,
And then awake as from a pleasant sleep.
Now, when the bridegroom in the morning comes
To rouse thee from thy bed, there art thou dead.
Then, as the manner of our country is,
In thy best robes uncovered on the bier
Thou shall be borne to that same ancient vault
Where all the kindred of the Capulets lie.
In the mean time, against thou shalt awake,
Shall Romeo by my letters know our drift,
And hither shall he come; and he and I
Will watch thy waking, and that very night
Shall Romeo bear thee hence to Mantua.
And this shall free thee from this present shame;
If no inconstant toy, nor womanish fear,
Abate thy valour in the acting it.

Jul. Give me, give me! O, tell not me of fear!

Fri. L. Hold; get you gone, be strong and prosperous
In this resolve. I'll send a friar with speed
To Mantua, with my letters to thy lord.

Jul. Love give me strength! and strength shall help afford.
Farewell, dear father! *Exeunt.*

Scene II

[*Hall in Capulet's house.*]

Enter Capulet, Lady Capulet, Nurse, and Serving-men, two or three.

Cap. So many guests invite as here are writ.
[*Exit 1. Servant.*]
Sirrah, go hire me twenty cunning cooks.

2. Serv. You shall have none ill, sir; for I'll try if they can lick their fingers.

Cap. How canst thou try them so?

2. Serv. Marry, sir, 'tis an ill cook that cannot lick his own fingers; therefore he that cannot lick his fingers goes not with me.

Cap. Go, be gone. *Exit 2. Servant.*
We shall be much unfurnish'd for this time.
What, is my daughter gone to Friar Laurence?

Nurse. Ay, forsooth.

Cap. Well, he may chance to do some good on her.
A peevish self-will'd harlotry it is.

Enter Juliet.

Nurse. See where she comes from shrift with merry look.

Cap. How now, my headstrong! where have you been gadding?

Jul. Where I have learn'd me to repent the sin
Of disobedient opposition

To you and your behests, and am enjoin'd
By holy Laurence to fall prostrate here,
And beg your pardon. Pardon, I beseech you!
Henceforward I am ever rul'd by you.

Cap. Send for the County; go tell him of this:
I'll have this knot knit up to-morrow morning.

Jul. I met the youthful lord at Laurence' cell;
And gave him what becomed love I might,
Not stepping o'er the bounds of modesty.

Cap. Why, I am glad on't; this is well; stand up.
This is as't should be. Let me see the County;
Ay, marry, go, I say, and fetch him hither.
Now, afore God! this reverend holy friar,
All our whole city is much bound to him.

Jul. Nurse, will you go with me into my closet,
To help me sort such needful ornaments
As you think fit to furnish me to-morrow?

La. Cap. No, not till Thursday; there is time enough.

Cap. Go, nurse, go with her; we'll to church to-morrow. *Exeunt Juliet and Nurse.*

La. Cap. We shall be short in our provision;
'Tis now near night.

Cap. Tush, I will stir about,
And all things shall be well, I warrant thee, wife;
Go thou to Juliet, help to deck up her.
I'll not to bed to-night; let me alone;
I'll play the housewife for this once. What, ho!

They are all forth. Well, I will walk myself
To County Paris, to prepare up him
Against to-morrow. My heart is wondrous light,
Since this same wayward girl is so reclaim'd.

Exeunt.

SCENE III

[*Juliet's chamber.*]

Enter Juliet and Nurse.

Jul. Ay, those attires are best; but, gentle nurse,
I pray thee, leave me to myself to-night;
For I have need of many orisons
To move the heavens to smile upon my state,
Which, well thou know'st, is cross and full of sin.

Enter Lady Capulet.

La. Cap. What, are you busy, ho? Need you my help?

Jul. No, madam; we have cull'd such necessaries
As are behoveful for our state to-morrow.
So please you, let me now be left alone,
And let the nurse this night sit up with you;
For, I am sure, you have your hands full all,
In this so sudden business.

La. Cap. Good-night.
Get thee to bed, and rest; for thou hast need.

Exeunt [*Lady Capulet and Nurse*].

Jul. Farewell! God knows when we shall meet again.
I have a faint cold fear thrills through my veins,
That almost freezes up the heat of life.
I'll call them back again to comfort me.
Nurse! — What should she do here?
My dismal scene I needs must act alone.
Come, vial.
What if this mixture do not work at all?
Shall I be married then to-morrow morning?
No, no; this shall forbid it. Lie thou there.
[*Laying down her dagger.*]
What if it be a poison, which the friar
Subtly hath minist'red to have me dead,
Lest in this marriage he should be dishonour'd,
Because he married me before to Romeo?
I fear it is; and yet, methinks, it should not,
For he hath still been tried a holy man.
How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? There's a fearful point!
Shall I not then be stifled in the vault,
To whose foul mouth no healthsome air breathes in,
And there die strangled ere my Romeo comes?
Or, if I live, is it not very like,
The horrible conceit of death and night,
Together with the terror of the place, —
As in a vault, an ancient receptacle,
Where, for this many hundred years, the bones

Of all my buried ancestors are pack'd ;
Where bloody Tybalt, yet but green in earth,
Lies fest'ring in his shroud ; where, as they say,
At some hours in the night spirits resort ; —
Alack, alack, is it not like that I,
So early waking, what with loathsome smells,
And shrieks like mandrakes' torn out of the earth,
That living mortals, hearing them, run mad ; —
O, if I wake, shall I not be distraught,
Environed with all these hideous fears,
And madly play with my forefathers' joints,
And pluck the mangled Tybalt from his shroud,
And, in this rage, with some great kinsman's bone
As with a club, dash out my desperate brains ?
O, look ! methinks I see my cousin's ghost
Seeking out Romeo, that did spit his body
Upon a rapier's point. Stay, Tybalt, stay !
Romeo, I come ! This do I drink to thee.

She falls upon her bed, within the curtains.

SCENE IV

[*Hall in Capulet's house.*]

Enter Lady Capulet and Nurse.

La. Cap. Hold, take these keys, and fetch more spices, nurse.

Nurse. They call for dates and quinces in the pastry.

Enter Capulet.

Cap. Come, stir, stir, stir! the second cock hath crow'd,
The curfew-bell hath rung, 'tis three o'clock.
Look to the bak'd meats, good Angelica;
Spare not for cost.

Nurse. Go, you cot-quean, go,
Get you to bed. Faith, you'll be sick to-morrow
For this night's watching.

Cap. No, not a whit! What! I have watch'd ere now
All night for lesser cause, and ne'er been sick.

La. Cap. Ay, you have been a mouse-hunt in your time;
But I will watch you from such watching now.

Exeunt Lady Capulet and Nurse.

Cap. A jealous-hood, a jealous-hood!

Enter three or four [*Serving-men*], *with spits, logs, and baskets.*

Now, fellow,
What's there?

1. Serv. Things for the cook, sir; but I know not what.

Cap. Make haste, make haste. [*Exit 1. Serv.*] Sirrah, fetch drier logs:
Call Peter, he will show thee where they are.

2. Serv. I have a head, sir, that will find out logs,
And never trouble Peter for the matter. *Exit.*

Cap. Mass, and well said; a merry whoreson, ha!

Thou shalt be logger-head. Good faith, 'tis day.
Music within.
The County will be here with music straight,
For so he said he would. I hear him near.
Nurse! Wife! What, ho! What, nurse, I say!

Re-enter Nurse.

Go waken Juliet, go and trim her up;
I'll go and chat with Paris. Hie, make haste,
Make haste; the bridegroom he is come already.
Make haste, I say. [*Exeunt.*]

SCENE V

[*Juliet's chamber.*]

[*Enter Nurse.*]

Nurse. Mistress! what, mistress! Juliet! — Fast, I warrant her, she. —
Why, lamb! why, lady! fie, you slug-a-bed!
Why, love, I say, madam! sweetheart! why, bride!
What, not a word? You take your pennyworths now;
Sleep for a week; for the next night, I warrant,
The County Paris hath set up his rest
That you shall rest but little. God forgive me!

Marry, and amen, how sound is she asleep!
I needs must wake her. Madam, madam, madam!
Ay, let the County take you in your bed;
He'll fright you up, i' faith. Will it not be?
[*Draws back the curtains.*]
What, dress'd, and in your clothes! and down again!
I must needs wake you. Lady! lady! lady!
Alas, alas! Help, help! my lady's dead!
O, well-a-day, that ever I was born!
Some *aqua vitæ*, ho! My lord! my lady!

Enter Lady Capulet.

La. Cap. What noise is here?
Nurse. O lamentable day!
La. Cap. What is the matter?
Nurse. Look, look! O heavy day!
La. Cap. O me, O me! My child, my only life,
Revive, look up, or I will die with thee!
Help, help! Call help.

Enter Capulet.

Cap. For shame, bring Juliet forth; her lord is come.
Nurse. She's dead, deceas'd, she's dead; alack the day!
La. Cap. Alack the day, she's dead, she's dead, she's dead!
Cap. Ha! let me see her. Out, alas! she's cold;
Her blood is settled, and her joints are stiff;

Life and these lips have long been separated.
Death lies on her like an untimely frost
Upon the sweetest flower of all the field.
Nurse. O lamentable day!
La. Cap. O woeful time!
Cap. Death, that hath ta'en her hence to make me wail,
Ties up my tongue, and will not let me speak.

Enter Friar Laurence and Paris, with Musicians.

Fri. L. Come, is the bride ready to go to church?
Cap. Ready to go, but never to return.
O son! the night before thy wedding-day
Hath Death lain with thy wife. There she lies,
Flower as she was, deflowered by him.
Death is my son-in-law, Death is my heir;
My daughter he hath wedded. I will die
And leave him all; life, living, all is Death's.
Par. Have I thought long to see this morning's face
And doth it give me such a sight as this?
La. Cap. Accurs'd, unhappy, wretched, hateful day!
Most miserable hour that e'er time saw
In lasting labour of his pilgrimage!
But one, poor one, one poor and loving child,
But one thing to rejoice and solace in,
And cruel Death hath catch'd it from my sight!
Nurse. O woe! O woeful, woeful, woeful day!
Most lamentable day, most woeful day,

That ever, ever, I did yet behold!
O day! O day! O hateful day!
Never was seen so black a day as this.
O woeful day, O woeful day!

Par. Beguil'd, divorced, wronged, spited, slain!
Most detestable Death, by thee beguil'd,
By cruel cruel thee quite overthrown!
O love! O life! not life, but love in death!

Cap. Despis'd, distressed, hated, martyr'd, kill'd!
Uncomfortable time, why cam'st thou now
To murder, murder our solemnity?
O child! O child! my soul, and not my child!
Dead art thou! Alack! my child is dead;
And with my child my joys are buried.

Fri. L. Peace, ho, for shame! Confusion's cure lives not
In these confusions. Heaven and yourself
Had part in this fair maid; now heaven hath all,
And all the better is it for the maid.
Your part in her you could not keep from death,
But heaven keeps his part in eternal life.
The most you sought was her promotion,
For 'twas your heaven she should be advanc'd;
And weep ye now, seeing she is advanc'd
Above the clouds, as high as heaven itself?
O, in this love, you love your child so ill,
That you run mad, seeing that she is well.
She's not well married that lives married long;

But she's best married that dies married young.
Dry up your tears, and stick your rosemary
On this fair corse; and, as the custom is,
In all her best array bear her to church;
For though fond nature bids us all lament,
Yet nature's tears are reason's merriment.

Cap. All things that we ordained festival,
Turn from their office to black funeral;
Our instruments to melancholy bells,
Our wedding cheer to a sad burial feast,
Our solemn hymns to sullen dirges change,
Our bridal flowers serve for a buried corse,
And all things change them to the contrary.

Fri. L. Sir, go you in; and, madam, go with him;
And go, Sir Paris; every one prepare
To follow this fair corse unto her grave.
The heavens do lour upon you for some ill;
Move them no more by crossing their high will.

Exeunt [*Capulet, Lady Capulet, Paris, and Friar*].

1. Mus. Faith, we may put up our pipes, and be gone.

Nurse. Honest good fellows, ah, put up, put up;
For, well you know, this is a pitiful case. *Exit.*

1. Mus. Ay, by my troth, the case may be amended.

Enter [*Peter*].

Pet. Musicians, O, musicians, "Heart's ease, Heart's ease!" O, an you will have me live, play "Heart's ease."

1. Mus. Why "Heart's ease"?

Pet. O, musicians, because my heart itself plays "My heart is full of woe." O, play me some merry dump to comfort me.

1. Mus. Not a dump we; 'tis no time to play now.

Pet. You will not, then?

1. Mus. No.

Pet. I will then give it you soundly.

1. Mus. What will you give us?

Pet. No money, on my faith, but the gleek; I will give you the minstrel.

1. Mus. Then will I give you the serving-creature.

Pet. Then will I lay the serving-creature's dagger on your pate. I will carry no crotchets; I'll *re* you, I'll *fa* you. Do you note me?

1. Mus. An you *re* us and *fa* us, you note us.

2. Mus. Pray you, put up your dagger, and put out your wit.

Pet. Then have at you with my wit! I will dry-beat you with an iron wit, and put up my iron dagger. Answer me like men:

"When griping grief the heart doth wound,
[And doleful dumps the mind oppress,]
Then music with her silver sound" —

why "silver sound"? Why "music with her silver sound"? What say you, Simon Catling?

1. Mus. Marry, sir, because silver hath a sweet sound.

Pet. Pretty! What say you, Hugh Rebeck?

2. Mus. I say "silver sound," because musicians sound for silver.

Pet. Pretty too! What say you, James Soundpost?

3. Mus. Faith, I know not what to say.

Pet. O, I cry you mercy; you are the singer. I will say for you. It is "music with her silver sound," because musicians have no gold for sounding:

"Then music with her silver sound
With speedy help doth lend redress."

Exit.

1. Mus. What a pestilent knave is this same!

2. Mus. Hang him, Jack! Come, we'll in here, tarry for the mourners, and stay dinner.

Exeunt.

ACT FIFTH

SCENE I

[*Mantua. A street.*]

Enter Romeo.

Rom. If I may trust the flattering truth of sleep,
My dreams presage some joyful news at hand.
My bosom's lord sits lightly in his throne,
And all this day an unaccustom'd spirit
Lifts me above the ground with cheerful thoughts.
I dreamt my lady came and found me dead —
Strange dream, that gives a dead man leave to think! —
And breath'd such life with kisses in my lips,
That I reviv'd, and was an emperor.
Ah me! how sweet is love itself possess'd,
When but love's shadows are so rich in joy!

Enter Balthasar, his man, booted.

News from Verona! — How now, Balthasar!
Dost thou not bring me letters from the friar?
How doth my lady? Is my father well?
How fares my Juliet? that I ask again;
For nothing can be ill, if she be well.
Bal. Then she is well, and nothing can be ill.
Her body sleeps in Capel's monument,

And her immortal part with angels lives.
I saw her laid low in her kindred's vault,
And presently took post to tell it you.
O, pardon me for bringing these ill news,
Since you did leave it for my office, sir.

Rom. Is it even so? Then I defy you, stars!
Thou know'st my lodging; get me ink and paper,
And hire post-horses; I will hence to-night.

Bal. I do beseech you, sir, have patience.
Your looks are pale and wild, and do import
Some misadventure.

Rom. Tush, thou art deceiv'd:
Leave me, and do the thing I bid thee do.
Hast thou no letters to me from the friar?

Bal. No, my good lord.

Rom. No matter; get thee gone
And hire those horses; I'll be with thee straight.
Exit Balthasar.
Well, Juliet, I will lie with thee to-night.
Let's see for means. O mischief, thou art swift
To enter in the thoughts of desperate men!
I do remember an apothecary, —
And hereabouts 'a dwells, — which late I noted
In tatt'red weeds, with overwhelming brows,
Culling of simples; meagre were his looks,
Sharp misery had worn him to the bones.
And in his needy shop a tortoise hung,

An alligator stuff'd, and other skins
Of ill-shap'd fishes; and about his shelves
A beggarly account of empty boxes,
Green earthen pots, bladders and musty seeds,
Remnants of packthread and old cakes of roses,
Were thinly scattered, to make up a show.
Noting this penury, to myself I said,
"An if a man did need a poison now,
Whose sale is present death in Mantua,
Here lives a caitiff wretch would sell it him."
O, this same thought did but forerun my need;
And this same needy man must sell it me.
As I remember, this should be the house.
Being holiday, the beggar's shop is shut.
What, ho! apothecary!

Enter Apothecary.

Ap. Who calls so loud?

Rom. Come hither, man. I see that thou art poor.
Hold, there is forty ducats. Let me have
A dram of poison, such soon-speeding gear
As will disperse itself through all the veins
That the life-weary taker may fall dead,
And that the trunk may be discharg'd of breath
As violently as hasty powder fir'd
Doth hurry from the fatal cannon's womb.

Ap. Such mortal drugs I have; but Mantua's law
Is death to any he that utters them.

Rom. Art thou so bare and full of wretchedness,
And fear'st to die? Famine is in thy cheeks,
Need and oppression starveth in thy eyes,
Contempt and beggary hangs upon thy back;
The world is not thy friend nor the world's law;
The world affords no law to make thee rich;
Then be not poor, but break it, and take this.
Ap. My poverty, but not my will, consents.
Rom. I pay thy poverty, and not thy will.
Ap. Put this in any liquid thing you will,
And drink it off; and, if you had the strength
Of twenty men, it would dispatch you straight.
Rom. There is thy gold, worse poison to men's souls,
Doing more murder in this loathsome world,
Than these poor compounds that thou mayst not sell.
I sell thee poison; thou hast sold me none.
Farewell! Buy food, and get thyself in flesh.
Come, cordial and not poison, go with me
To Juliet's grave; for there must I use thee.

Exeunt.

Scene II

[*Verona. Friar Laurence's cell.*]

Enter Friar John.

Fri. J. Holy Franciscan friar! brother, ho!

Enter Friar Laurence.

Fri. L. This same should be the voice of Friar John.
Welcome from Mantua! What says Romeo?
Or, if his mind be writ, give me his letter.
Fri. J. Going to find a bare-foot brother out,
One of our order, to associate me,
Here in this city visiting the sick,
And finding him, the searchers of the town,
Suspecting that we both were in a house
Where the infectious pestilence did reign,
Seal'd up the doors, and would not let us forth;
So that my speed to Mantua there was stay'd.
Fri. L. Who bare my letter, then, to Romeo?
Fri. J. I could not send it, — here it is again, —
Nor get a messenger to bring it thee,
So fearful were they of infection.
Fri. L. Unhappy fortune! By my brotherhood,
The letter was not nice but full of charge
Of dear import, and the neglecting it
May do much danger. Friar John, go hence;
Get me an iron crow, and bring it straight
Unto my cell.
Fri. J. Brother, I'll go and bring it thee. *Exit.*
Fri. L. Now must I to the monument alone;
Within this three hours will fair Juliet wake.
She will beshrew me much that Romeo
Hath had no notice of these accidents;

But I will write again to Mantua,
And keep her at my cell till Romeo come;
Poor living corse, clos'd in a dead man's tomb! *Exit.*

Scene III

[*A churchyard; in it a tomb belonging to the Capulets.*]

Enter Paris, and his Page with flowers and sweet water [*and a torch*].

Par. Give me thy torch, boy. Hence, and stand aloof.
Yet put it out, for I would not be seen.
Under yond yew-trees lay thee all along,
Holding thine ear close to the hollow ground;
So shall no foot upon the churchyard tread,
Being loose, unfirm, with digging up of graves,
But thou shalt hear it. Whistle then to me,
As signal that thou hear'st something approach.
Give me those flowers. Do as I bid thee, go.

Page. [*Aside.*] I am almost afraid to stand alone
Here in the churchyard; yet I will adventure.
[*Retires.*]

Par. Sweet flower, with flowers thy bridal bed I strew,—
O woe! thy canopy is dust and stones —
Which with sweet water nightly I will dew,
Or, wanting that, with tears distill'd by moans.
The obsequies that I for thee will keep
Nightly shall be to strew thy grave and weep.
The Page whistles.

The boy gives warning something doth approach.
What cursed foot wanders this way to-night,
To cross my obsequies and true love's rite?
What, with a torch! Muffle me, night, a while.
[*Retires.*]

Enter Romeo and Balthasar, with a torch, a mattock, and a crow of iron.

Rom. Give me that mattock and the wrenching iron.
Hold, take this letter; early in the morning
See thou deliver it to my lord and father.
Give me the light. Upon thy life, I charge thee,
Whate'er thou hear'st or seest, stand all aloof,
And do not interrupt me in my course.
Why I descend into this bed of death,
Is partly to behold my lady's face;
But chiefly to take thence from her dead finger
A precious ring, a ring that I must use
In dear employment; therefore hence, be gone.
But if thou, jealous, dost return to pry
In what I farther shall intend to do,
By heaven, I will tear thee joint by joint
And strew this hungry churchyard with thy limbs.
The time and my intents are savage-wild,
More fierce and more inexorable far
Than empty tigers or the roaring sea.
Bal. I will be gone, sir, and not trouble ye.
Rom. So shalt thou show me friendship. Take thou that;

Live, and be prosperous; and farewell, good fellow.

Bal. [*Aside.*] For all this same, I'll hide me hereabout.
His looks I fear, and his intents I doubt.
[*Retires.*]

Rom. Thou detestable maw, thou womb of death,
Gorg'd with the dearest morsel of the earth,
Thus I enforce thy rotten jaws to open,
And, in despite, I'll cram thee with more food!
[*Opens the tomb.*]

Par. This is that banish'd haughty Montague,
That murd'red my love's cousin, with which grief,
It is supposed, the fair creature died;
And here is come to do some villanous shame
To the dead bodies. I will apprehend him.
[*Comes forward.*]
Stop thy unhallowed toil, vile Montague!
Can vengeance be pursued further than death?
Condemned villain, I do apprehend thee.
Obey, and go with me; for thou must die.

Rom. I must indeed; and therefore came I hither.
Good gentle youth, tempt not a desperate man.
Fly hence, and leave me; think upon these gone,
Let them affright thee. I beseech thee, youth,
Put not another sin upon my head,
By urging me to fury: O, be gone!
By heaven, I love thee better than myself;

For I come hither arm'd against myself.
Stay not, be gone; live, and hereafter say
A madman's mercy bid thee run away.

Par. I do defy thy conjurations,
And apprehend thee for a felon here.

Rom. Wilt thou provoke me? Then have at thee, boy! *They fight.*

Page. O Lord, they fight! I will go call the watch.
[*Exit.*]

Par. O, I am slain! [*Falls.*] If thou be merciful,
Open the tomb, lay me with Juliet. [*Dies.*]

Rom. In faith, I will. Let me peruse this face.
Mercutio's kinsman, noble County Paris!
What said my man, when my betossed soul
Did not attend him as we rode? I think
He told me Paris should have married Juliet.
Said he not so? Or did I dream it so?
Or am I mad, hearing him talk of Juliet,
To think it was so? O, give me thy hand,
One writ with me in sour misfortune's book!
I'll bury thee in a triumphant grave.
A grave? O, no! a lantern, slaught'red youth,
For here lies Juliet, and her beauty makes
This vault a feasting presence full of light.
Death, lie thou there, by a dead man interr'd.
[*Laying Paris in the tomb.*]
How oft when men are at the point of death
Have they been merry! which their keepers call

A lightning before death. O, how may I
Call this a lightning? O my love! my wife!
Death, that hath suck'd the honey of thy breath,
Hath had no power yet upon thy beauty.
Thou art not conquer'd; beauty's ensign yet
Is crimson in thy lips and in thy cheeks,
And death's pale flag is not advanced there.
Tybalt, liest thou there in thy bloody sheet?
O, what more favour can I do to thee,
Than with that hand that cut thy youth in twain
To sunder his that was thine enemy?
Forgive me, cousin! Ah, dear Juliet,
Why art thou yet so fair? Shall I believe
That unsubstantial Death is amorous,
And that the lean abhorred monster keeps
Thee here in dark to be his paramour?
For fear of that, I still will stay with thee,
And never from this palace of dim night
Depart again. Here, here will I remain
With worms that are thy chamber-maids; O, here
Will I set up my everlasting rest,
And shake the yoke of inauspicious stars
From this world-wearied flesh. Eyes, look your last!
Arms, take your last embrace! and, lips, O you
The doors of breath, seal with a righteous kiss
A dateless bargain to engrossing death!

Come, bitter conduct, come, unsavoury guide!
Thou desperate pilot, now at once run on
The dashing rocks thy sea-sick weary bark!
Here's to my love! [*Drinks.*] O true apothecary!
Thy drugs are quick. Thus with a kiss I die. [*Dies.*]

Enter Friar Laurence, with lantern, crow, and spade.

Fri. L. Saint Francis be my speed! how oft to-night
Have my old feet stumbled at graves! Who's there?
Bal. Here's one, a friend, and one that knows you well.
Fri. L. Bliss be upon you! Tell me, good my friend,
What torch is yond, that vainly lends his light
To grubs and eyeless skulls? As I discern,
It burneth in the Capels' monument.
Bal. It doth so, holy sir; and there's my master,
One that you love.
Fri. L. Who is it?
Bal. Romeo.
Fri. L. How long hath he been there?
Bal. Full half an hour.
Fri. L. Go with me to the vault.
Bal. I dare not, sir.
My master knows not but I am gone hence;
And fearfully did menace me with death
If I did stay to look on his intents.

Fri. L. Stay, then; I'll go alone. Fear comes upon me:
O, much I fear some ill unthrifty thing.
Bal. As I did sleep under this yew-tree here,
I dreamt my master and another fought,
And that my master slew him.
Fri. L. Romeo!
[*Advances.*]
Alack, alack, what blood is this, which stains
The stony entrance of this sepulchre?
What mean these masterless and gory swords
To lie discolour'd by this place of peace?
[*Enters the tomb.*]
Romeo! O, pale! Who else? What, Paris too?
And steep'd in blood? Ah, what an unkind hour
Is guilty of this lamentable chance!
The lady stirs. *Juliet rises.*
Jul. O comfortable friar! where is my lord?
I do remember well where I should be,
And there I am. Where is my Romeo?
[*Noise within.*]
Fri. L. I hear some noise. Lady, come from that nest
Of death, contagion, and unnatural sleep.
A greater power than we can contradict
Hath thwarted our intents. Come, come away.
Thy husband in thy bosom there lies dead;
And Paris too. Come, I'll dispose of thee

Among a sisterhood of holy nuns.
Stay not to question, for the watch is coming;
Come, go, good Juliet [*Noise again*], I dare no longer stay. *Exit.*

Jul. Go, get thee hence, for I will not away.
What's here? A cup, clos'd in my true love's hand?
Poison, I see, hath been his timeless end.
O churl! drunk all, and left no friendly drop
To help me after? I will kiss thy lips;
Haply some poison yet doth hang on them,
To make me die with a restorative.
Thy lips are warm.

Enter Watch, with the Page of Paris.

1. Watch. Lead, boy; which way?

Jul. Yea, noise? Then I'll be brief. O happy dagger!
[*Snatching Romeo's dagger.*]
This is thy sheath (*Stabs herself*); there rust, and let me die.
Falls [*on Romeo's body, and dies*].

Page. This is the place; there, where the torch doth burn.

1. Watch. The ground is bloody; search about the churchyard.
Go, some of you, whoe'er you find attach.
[*Exeunt some.*]

Pitiful sight! here lies the County slain;
And Juliet bleeding, warm, and newly dead,
Who here hath lain this two days buried.
Go, tell the Prince; run to the Capulets;
Raise up the Montagues; some others search.
[*Exeunt others.*]
We see the ground whereon these woes do lie;
But the true ground of all these piteous woes
We cannot without circumstance descry.

Re-enter [*some of the Watch, with*] *Balthasar.*

2. Watch. Here's Romeo's man; we found him in the churchyard.

1. Watch. Hold him in safety till the Prince come hither.

Re-enter another Watchman, with Friar Laurence.

3. Watch. Here is a friar, that trembles, sighs, and weeps.
We took this mattock and this spade from him,
As he was coming from this churchyard side.

1. Watch. A great suspicion. Stay the friar too.

Enter the Prince [*and Attendants*].

Prince. What misadventure is so early up,
That calls our person from our morning rest?

Enter Capulet, Lady Capulet, and others.

Cap. What should it be, that they so shriek abroad?
La. Cap. Oh! the people in the street cry Romeo,
Some Juliet, and some Paris; and all run,
With open outcry, toward our monument.
Prince. What fear is this which startles in our ears?
1. Watch. Sovereign, here lies the County Paris slain;
And Romeo dead; and Juliet, dead before,
Warm and new kill'd.
Prince. Search, seek, and know how this foul murder comes.
1. Watch. Here is a friar, and slaughter'd Romeo's man,
With instruments upon them, fit to open
These dead men's tombs.
Cap. O heavens! O wife, look how our daughter bleeds!
This dagger hath mista'en, — for, lo, his house
Is empty on the back of Montague, —
And is mis-sheathed in my daughter's bosom!
La. Cap. O me! this sight of death is as a bell,
That warns my old age to a sepulchre.

Enter Montague [*and others*].

Prince. Come, Montague; for thou art early up,
To see thy son and heir more early down.
Mon. Alas, my liege, my wife is dead to-night;

Grief of my son's exile hath stopp'd her breath.
What further woe conspires against mine age?
Prince. Look, and thou shalt see.
Mon. O thou untaught! what manners is in this,
To press before thy father to a grave?
Prince. Seal up the mouth of outrage for a while,
Till we can clear these ambiguities,
And know their spring, their head, their true descent;
And then will I be general of your woes,
And lead you even to death. Meantime forbear,
And let mischance be slave to patience.
Bring forth the parties of suspicion.
Fri. L. I am the greatest, able to do least,
Yet most suspected, as the time and place
Doth make against me, of this direful murder;
And here I stand, both to impeach and purge
Myself condemned and myself excus'd.
Prince. Then say at once what thou dost know in this.
Fri. L. I will be brief, for my short date of breath
Is not so long as is a tedious tale.
Romeo, there dead, was husband to that Juliet;
And she, there dead, that Romeo's faithful wife.
I married them; and their stolen marriage-day
Was Tybalt's dooms-day, whose untimely death
Banish'd the new-made bridegroom from this city,

For whom, and not for Tybalt, Juliet pin'd.
You, to remove that siege of grief from her,
Betroth'd and would have married her perforce
To County Paris. Then comes she to me,
And, with wild looks, bid me devise some mean
To rid her from this second marriage,
Or in my cell there would she kill herself.
Then gave I her, so tutor'd by my art,
A sleeping potion ; which so took effect
As I intended, for it wrought on her
The form of death. Meantime I writ to Romeo,
That he should hither come as this dire night,
To help to take her from her borrowed grave,
Being the time the potion's force should cease.
But he which bore my letter, Friar John,
Was stay'd by accident, and yesternight
Return'd my letter back. Then all alone
At the prefixed hour of her waking,
Came I to take her from her kindred's vault ;
Meaning to keep her closely at my cell,
Till I conveniently could send to Romeo ;
But when I came, some minute ere the time
Of her awakening, here untimely lay
The noble Paris and true Romeo dead.
She wakes ; and I entreated her come forth,
And bear this work of heaven with patience.
But then a noise did scare me from the tomb ;
And she, too desperate, would not go with me,

But, as it seems, did violence on herself.
All this I know; and to the marriage
Her nurse is privy; and, if aught in this
Miscarried by my fault, let my old life
Be sacrific'd, some hour before his time,
Unto the rigour of severest law.

Prince. We still have known thee for a holy man.
Where's Romeo's man? What can he say to this?

Bal. I brought my master news of Juliet's death;
And then in post he came from Mantua
To this same place, to this same monument.
This letter he early bid me give his father,
And threat'ned me with death, going in the vault,
If I departed not and left him there.

Prince. Give me the letter; I will look on it.
Where is the County's page, that rais'd the watch?
Sirrah, what made your master in this place?

Page. He came with flowers to strew his lady's grave;
And bid me stand aloof, and so I did.
Anon comes one with light to ope the tomb,
And by and by my master drew on him;
And then I ran away to call the watch.

Prince. This letter doth make good the friar's words,
Their course of love, the tidings of her death.
And here he writes that he did buy a poison
Of a poor 'pothecary, and therewithal

Came to this vault to die, and lie with Juliet.
Where be these enemies? Capulet! Montague!
See, what a scourge is laid upon your hate,
That Heaven finds means to kill your joys with love.
And I for winking at your discords too
Have lost a brace of kinsmen. All are punish'd.

Cap. O brother Montague, give me thy hand.
This is my daughter's jointure, for no more
Can I demand.

Mon. But I can give thee more;
For I will raise her statue in pure gold;
That whiles Verona by that name is known,
There shall no figure at such rate be set
As that of true and faithful Juliet.

Cap. As rich shall Romeo's by his lady's lie,
Poor sacrifices of our enmity!

Prince. A glooming peace this morning with it brings;
The sun, for sorrow, will not show his head.
Go hence, to have more talk of these sad things;
Some shall be pardon'd, and some punished:
For never was a story of more woe
Than this of Juliet and her Romeo. *Exeunt.*

Notes

A list of *Dramatis Personæ* and most of the notes of place were first added by Rowe in 1709.

Prologue. Spoken by the same actor who speaks the Chorus at the opening of Act II.

8. **Doth.** One of the numerous instances in which Shakespeare uses a singular verb with a plural subject.

Act First. Scene i. This indication of act and scene occurs only in the Ff. All later act and scene divisions in the play have been made by modern editors.

I. i. 18. **the weakest goes to the wall.** A proverb.

I. i. 48. **bite my thumb.** An insulting gesture used to provoke a quarrel.

I. i. 73. **heartless hinds.** A play on both words; *heart* and *hart;* and *hind*, a menial, and *hind*, a female deer.

I. i. 80. **Clubs.** The cry to call forth the London apprentices, who relied on clubs as weapons.

I. i. 134. Which then sought chiefly a place where the fewest people would be found. In place of this and the following line, Q_1 reads, *That most are busied when they are most alone.*

I. i. 177, 178. Romeo laments that the god of love, though blindfolded, should be able to direct his arrows where he wills. Q_1 reads, *Should without lawes give pathwaies to our will.*

I. i. 182–187. Romeo's heart is not deeply moved, as may be inferred from his conventional paradoxes. Similar

artificialities in the characterization of love are common in Elizabethan sonneteers. Cf. also ll. 199, 200.

I. i. 205. **sadness.** Seriousness.

I. i. 222. Because, when she dies (without children), with her beauty there perishes her wealth or store, which is beauty. Theobald reads: *With her dies Beauty's store.*

I. i. 235. **in question.** Into discussion.

I. i. 244. **pay that doctrine.** Give that instruction.

I. ii. 9. **fourteen years.** In Brooke's poem she is nearly sixteen; in Painter's tale, nearly eighteen.

I. ii. 13. The jingle between *made* and *marred* was a favorite with Elizabethan writers; so also that between *marred* and *married.*

I. ii. 15. **my earth.** My body, as in II. i. 2 and *Sonnets* cxlvi. Other explanations are: (1) *fille de terre,* my heiress. (2) of the world for me.

I. ii. 25. The girls at the feast are stars that walk on the earth, but outshine the heavens.

I. ii. 32, 33. The reading of Q_4, Q_5, except that the comma is placed after instead of before *of* (following Dowden). The meaning is: On more view of whom (the lady of most merit), many ladies, and my daughter among them, may stand in number, but none in estimation (reckoning). Q_2, Q_3, Ff read *one* for *on.* Q_1, *Such amongst view of many myne beeing one.* Mason reads, *Whilst on more view of many;* other commentators have seen an allusion to the old saying, "one is no number."

I. ii. 52. **plantain.** Romeo turns aside Benvolio's talk of love remedies with a jesting mention of a popular remedy for broken shins. Cf. *Love's Labour's Lost,* III. i. 74.

I. iii. 9. **thou's.** Thou shalt.

I. iii. 23. **the earthquake.** Tyrwhitt conjectured that this referred to the earthquake in England, April 6, 1580; and inferred that the play was written in 1591. But the nurse commits many discrepancies, *e.g.* Juliet is now fourteen, but was weaned eleven years ago; and there seems no certain allusion to any particular earthquake.

I. iii. 76. **a man of wax.** As pretty as if modelled in wax. Cf. *Wily Beguiled*, "Why, he's a man as one should picture him in wax;" *A Woman is a Weathercock*, "It is a little man of wax."

I. iii. 83. **married.** All Qq and Ff except Q_2, have *several.*

I. iii. 89. **The fish lives in the sea.** The lover is at large and not yet hooked. This metaphor of the lover as a fish is parenthetical and incidental to the elaborate and far-fetched metaphor of the lover as a book, ll. 81, 94.

I. iii. 92. **clasps.** Paris's bride is still the binding; she was the *cover* in l. 88, the *fair without* in l. 90.

I. iv. 3. Such prolixity is out of date. The common fashion of having a prologue or speaker to introduce the masquers is illustrated by Moth's introduction, *Love's Labour's Lost*, V. ii. 158; Cupid's speech, *Timon*, I. ii. 128; and the Chamberlain's speech, *Henry VIII*, I. iv. 65.

I. iv. 5. **Tartar's.** The Tartar's bow, in form like Cupid's bow, was common in costumes for masques.

I. iv. 10. **torch.** Masquers were accompanied by torch-bearers who did not dance.

I. iv. 30. **A visor for a visor!** A mask for my ugly mask-like face!

I. iv. 37. **grandsire phrase.** The ancient saw that Romeo refers to is implied in the next two lines, "A good candle-holder proves a good gamester." A *candle-holder* is a mere

looker-on; and *I am done* (l. 39) means, I give up the game.

I. iv. 40. **dun's the mouse.** The phrase was a common Elizabethan usage, and seems to mean, "Keep still"; hence it is the constable's own word. No explanation has been found for the origin of the phrase.

I. iv. 41. **dun.** Now, *dun* is a dun horse. "Dun is in the mire," mentioned by Chaucer in the *Maunciple's Prologue*, is an old Christmas game. A heavy log (the horse Dun) is brought into the room, is supposed to stick in the mire, and is extricated by the players.

I. iv. 53. After this line, Q_1 has "Ben: *Queene Mab what's she?*" and the rest of Mercutio's speech is assigned to Benvolio.

I. v. 42. After this line, Q_1 adds, *Good youths I faith. Oh, youth's a jolly thing.*

I. v. 48. Cf. Lyly's *Euphues*. "A fair pearl in a Morian's ear."

I. v. 96–109. These lines form a sonnet.

I. v. 125. **e'en so.** Q_1 has stage-direction, "They whisper in his eare."

II. i. 13. **Young Abraham Cupid.** The term seems to be used in derision of the eternal youth of Cupid, who must really be as old as Father Abraham. Knight understood an allusion to the Abraham-men of Elizabethan days, cheats who feigned madness. It has also been observed that *abram* and *abraham* are old spellings of auburn. Upton's conjecture, *Adam Cupid*, alluding to the archer Adam Bell, famous in the ballads, was adopted by Furness.

II. i. 14. **When King Cophetua loved the beggar-maid!** The ballad, which is preserved in Percy's *Reliques*, was a

very popular one, and is referred to in *Love's Labour's Lost*, I. ii. 114. The following is the stanza that Mercutio had in mind:

The blinded boy that shoots so trim,
From heaven down did hie,
He drew a dart and shot at him,
In place where he did lie.

Scene ii. Romeo has remained on the stage and overheard Mercutio's remarks; so there is really no reason for a new scene here.

II. ii. 92. 93. Douce notes the lines in Ovid's *Art of Love*, which Shakespeare doubtless read in the original or in Marlowe's translation, Book I,

For Jove himself sits in the azure skies,
And laughs below at lovers' perjuries.

II. iv. 19. **prince of cats.** Tibert (sometimes Tibalt) is the name of the cat in *Reynard the Fox*.

II. iv. 26. **first and second cause.** Cf. *Love's Labour's Lost*, I. ii. 184, and *As You Like It*, V. iv. 52–109, for the recognized causes of quarrel.

II. iv. 35–37. There are quibbles on the two meanings of *form*, fashion and bench, and on *bones* and " bons," and perhaps an allusion to the large breeches then in fashion. Cf. Mercutio's greeting to Romeo, ll. 46, 47.

II. iv. 69. **single-sol'd.** Petty, contemptible. *Singleness* means simplicity or triviality.

II. iv. 100, 101. **against the hair.** Against the grain; cf. *Merry Wives*, II. iii. 41, and *Troilus and Cressida*, I. ii. 28.

II. iv. 136. **So ho!** " 'As soon as he espieth her [the hare], he must cry *So how!*' Thus writes the author of the *Noble Arte of Venerie* . . . And so when Mercutio

cried *So ho!* Romeo asks, 'What hast thou found?'" Madden, *Diary of Master William Silence*, p. 173.

II. iv. 138. **hare.** A cant word for courtesan.

II. iv. 151. **lady, lady, lady.** From the ballad of *Susanna;* cf. *Twelfth Night*, II. iii. 85.

II. iv. 162. **skains-mates.** The word occurs nowhere else, and has not been satisfactorily explained. The nurse would perhaps have had difficulty in defining it exactly.

II. iv. 214. **lay knife aboard.** Dowden quotes a parallel in *Ram Alley*, Hazlitt's *Dodsley*, x. 372.

II. iv. 223. **the dog's name.** Ben Jonson in his *English Grammar* says, "R is the dog's letter, and hirreth in the sound." The Romans called R the dog's letter.

II. iv. 224. **R is for the — No.** Ritson's punctuation. Qq Ff read, *R is for the no.*

II. iv. 231. **Before, and apace.** Q_1 has, *Peter, take my fanne, and goe before.*

III i. 49. **Consort.** Mercutio plays on the two meanings *to keep company* and a *company of musicians.*

III. i. 78, 80. **rat-catcher . . . king of cats.** Cf. II. iv. 19, note.

III. i. 106. **arithmetic.** By theory, by the rules of the teachers of fencing.

III. i. 141. **fortune's fool.** The mock of fortune.

III. ii. 6. **That runaway's eyes.** The interpretation of this passage has been much disputed. With the lines punctuated as in the text, *runaway's* may be taken as referring to the sun. In the Qq and Ff *runaways* has no apostrophe, and some editors print *runaways'*, and interpret it as "night-wanderers'." Dowden suggests that *that* is a demonstrative, and he would close the preceding line

with an exclamation mark. Theobald read *That th' Runaway's;* and Allen suggested that the article was absorbed in the final sound of *that.* Either of these views makes the interpretation that *runaway's* refers to the sun, or the day, easier. Most editors punctuate these lines to make *Romeo* the subject of *leap,* and to attach *untalk'd of and unseen* to Romeo, beginning a new sentence with *Lovers.* See Variant Readings.

III. ii. 14. **Hood . . . unmann'd . . . bating.** Terms of falconry. See Glossary.

III. ii. 46. **ay.** For a similar quibble on *ay* and *I,* see *Richard II,* IV. i. 201. *Ay* was spelled as well as pronounced *I.*

III. ii. 53. **God save the mark!** A phrase of disputed origin. Probably, God save the race! Cf. Chaucer, *Canterbury Tales,* D, 696, " all the mark of Adam." Q_1 reads, *God save the sample.*

III. ii. 76. **ravenous.** See Variant Readings. This word was apparently written on the margin in correction of *ravening,* and was incorporated by the printer in the wrong place.

III. iii. 166. **here stands all your state.** The state of your affairs is as follows.

III. v. 1 ff. The lyric element in this drama is curiously exemplified by the close approximation of this passage to the conventional " aubade," or dawn-song.

III. v. 59. **Dry sorrow drinks our blood.** It was a popular belief that grief and sighing exhaust the blood; hence the paleness of lovers.

III. v. 95. **— dead —.** This word has to do double service in the clauses between which it is placed, carrying out the elaborate ambiguity of Juliet's speeches.

III. v. 186. **in her fortune's tender.** When good fortune offers.

IV. i. 110. Q_1 omits this passage. Other Qq and Ff insert, after l. 110,

Be borne to buriall in thy kindreds graue:

IV. ii. 6. **'tis an ill cook . . . fingers.** A proverb.

IV. iii. 47. **shrieks like mandrakes'.** The mandrake has a forked root which was thought to resemble the human figure. When torn from the earth it was believed to utter a cry which drove the hearer mad. Cf. *2 Henry VI.* III. ii. 310.

IV. v. 6. **set up his rest.** A phrase from the game of primero, almost equivalent to the modern "stand pat," to complete your hand and wager on it. Metaphorically, the phrase meant, "is fully determined." It was often used with a punning reference to the usual meaning of *rest*. Cf. V. iii. 110; *Lear*, I. i. 125; *Comedy of Errors*, IV. iii. 37; etc.

IV. v. 43–64. Lady Capulet, the Nurse, Paris, and Capulet make up a quartette whose absurd wailings deserve the Friar's rebuke,

> Peace, ho, for shame! Confusion's cure lives not
> In these confusions.

Such artificial lamentations, however, were common in early Elizabethan tragedy, and Shakespeare elsewhere (*e.g. Richard III.* IV. iv. 1–125) carries them to the point of absurdity. Here, however, especially in the Nurse's wails, he may be burlesquing the current affectations as he did in the mechanics' play in *Midsummer-Night's Dream*, V. i.

IV. v. 79. **rosemary.** Used at funerals as an emblem of immortality.

IV. v. 102. **Enter Peter.** So Q_4; but Q_2 reads *Enter Will Kemp*, showing that this well-known comedian played the part of Peter.

IV. v. 102, 107. **"Heart's ease," "My heart is full of woe."** Familiar tunes of the times.

IV. v. 120. **carry no crotchets.** Bear no whims, with a pun on the musical sense of the word.

V. iii. 12–17. Note that these lines form the sextet of a sonnet.

V. iii. 110. **set up my everlasting rest.** See note on IV. v. 6, above.

V. iii. 122. **stumbled.** A bad omen.

V. iii. 305–310. Another sextet.

Variant Readings

The text in the present edition is based upon the second Quarto, and the following list records the more important variations from that version.

I. i. 27. cruel] Q_4; civil Q_2.
70. swashing] Q_4; washing Q_2.
159. sun] Theobald; same Qq Ff.
183. create] Q_1; created Q_2.
198. lovers'] a lovers Q_1; loving Q_2; lovers Pope.
203. left] Allen; lost Qq Ff.
217. unharm'd] Q_1; uncharmd Q_2.
ii. 18. An] Capell; And Qq Ff. agree] Ff; agree Q_2 Daniel *reads* And, she agreed.
29. female] Q_1; fennell Q_2.
32. on] Q_4; one Q_2.
iii. 66, 67. honour] Q_1; houre Q_2.
iv. 7, 8. Q_1; Q_2 *omits*.
39. done] Q_1; dum Q_2; dun Q_3.
42. Of this sir-reverence] Q_1; Or save your reverence Q_2.
66. maid] Q_1; man Q_2.
103. face] Q_1; side Q_2.
113. sail] Q_1; sute Q_2.
v. 19. walk a bout] Daniel; have about Q_1; walke about Q_2.
96. fine] Warburton *conj.*; sinne Q_1; sin Q_2 Ff.
II. i. 6. *Mer.*] Q_1; Q_2 *omits*.
13. trim] Q_1; true Q_2.
38. *et cetera*] Q_1; or Q_2.

ii. 31. pacing] Q_1; puffing Q_2.
41. nor any . . . part] Q_1; Q_2 *omits.*
42. O . . . name] Malone. *After* face *in* 41 Q_2.
44. name] Q_2 Ff.; word Q_1.
101. more cunning] Q_1; coying Q_2.
152. suit] Q_4; strife Q_2.
164. Romeo's name] Q_1; Q_2 *omits.*
168. dear] Q_4; Neece Q_2.
188. *After* rest, Q_2 *inserts* iii. 1–4.
iii. 4. fiery] Q_1; burning Q_2.
iv. 4. Ah] Q_1; Why Q_2.
30. fantasticoes] Q_1; phantacies Q_2.
v. 16. marry] Johnson; many Qq Ff.
III. i. 94. o' both your] Dyce; on your Q_1; a both Q_2; a both the F_1.
127. Alive] Q_1; He gan Q_2
171. agile] Q_1; aged Q_2.
193. hate's] Q_1; hearts Q_2.
ii. 6–8. wink . . . Lovers] *punctuated after* Dowden's *suggestion;* wincke, and *Romeo* Leape to these arms, untalkt of and unseene, Lovers Q_2.
76. Dove-feather'd raven] Theobald; Ravenous dovefeatherd Raven Q_2. wolvish ravenous lamb] Neilson; wolvish ravening lamb Q_2.
79. damned] Q_4; dimme Q_2.
44. Daniel's *arrangement. In* Q_2 *the order is* 41, 43, 40, (41), 42. (41) *reads,*

Flies may do this, but I from this must flie.

143. misbehav'd] Q_1: mishaved Q_2.
144. pout'st upon] Q_5; puts up Q_2.

v. 55. below] Q_1; so lowe Q_2 F
102. Tybalt] F_2; Q_2 *omits.*
127. air] Q_4; earth Q_2.
182. train'd] Q_1; liand Q_2; allied Q_3.

IV. i. 81. shut] Q_1; hide Q_2.
85. shroud] Q_4; grave F_1; Q_2 *omits.*
100. paly] Q_4; many Q_2.
110. bier] beere. Be borne to buriall in thy kindreds grave Q_2.

iii. 58. Romeo . . . thee] Q_1; Romeo, Romeo, Romeo, heeres drink, I drinke to thee Q_2.

v. 82. fond] F_2; some Q_2.
100. *1. Mus.*] *Fid.* Q_2.
102. *Enter Peter*] Q_4; *Enter Will Kemp* Q_2.
107. of woe] Q_4; Q_2 *omits.*
109. *1. Mus.*] *Minstrels* Q_2.
129. Q_1; Q_2 *omits.*
135, 138. Pretty] Q_1; Prates Q_2.

V. i. 15. fares my] Q_1; doth my Lady Q_2.
24. defy] Q_1; denie Q_2.

iii. 3. yew] Ew Q_1; young Q_2.
22. *Enter . . . Balthasar*] Q_1; *Enter . . . Peter* Q_2.
68. conjurations] Q_1; commiration Q_2.
76. pay] Q_1; pray Q_2 Ff.
107. *After* night, Q_2 *inserts,*

Depart againe, come lye thou in my arme,
Heer's to thy health, where ere thou tumblest in.
O true Appothecarie !
Thy drugs are quicke. Thus with a kisse I die.

137. yew] Pope; yong Q_2.
209. more early] Q_1; now earling Q_2.

Glossary

'A, he; I. iii. 40.
Abraham Cupid, see note; II. i. 13.
abroach, see *set abroach.*
abus'd, disfigured; IV. i. 29.
advanced, raised up; IV. v. 73; V. iii. 96.
affecting, affected; II. iv. 29.
affray, startle, disturb; III. v. 33.
afore me! God before me! Before God! III. iv. 34.
against, in preparation for (the time when); III. iv. 32; IV. i. 113.
agate-stone, *i.e.* the figures cut in agate stone and set in rings; I. iv. 55.
alla stoccata, see *stoccata.*
amerce, punish by fine; III. i. 195.
an, if; I. ii. 18; III. i. 34; etc.
anon, soon, presently; I. iv. 85; etc.
ape, a term of friendship or contempt; II. i. 16.
as, as if; II. v. 16: to wit; IV. iii. 39: used with an adverbial phrase, with restrictive force; V. iii. 247.
atomies, tiny beings; I. iv. 57.
attach, arrest; V. iii. 173.
ay, yes, pronounced and spelt in Shakespeare's time, *I.*

baked meats, pastry; IV. iv. 5.
bandy, toss to and fro, hurry; II. v. 14: quarrel, III. i. 92.
banquet, dessert, a repast of sweets; I. v. 124.
bating, fluttering; III. ii. 14.
bear a brain, have a good brain, a good memory; I. iii. 29.
becomed, fitting; IV. ii. 26.
beetle brows, overhanging brows; I. iv. 32.

behoveful, useful; IV. iii. 8.
bent, inclination; II. ii. 143.
beshrew, blame, curse; V. ii. 26.
bill, a pike or halbert; the usual weapon for watchmen; I. i. 80.
blaze, blazon, announce; III. iii. 151.
blazon, trumpet forth; II. vi. 26.
bride, bridegroom; III. v. 146.
broken, cracked, bruised; I. ii. 53.
burn daylight, burn candles by daylight, waste time; I. iv. 43.
butt-shaft, an unbarbed arrow used for shooting at butts; II. iv. 16.
by and by, immediately, at once; II. ii. 151; III. iii. 76, etc.

canker, canker-worm; II. iii. 30.
cank'red, corroded, malignant (used with two meanings); I. i. 102.
carry coals, submit to menial's work, endure insults; I. i. 1.
chapless, without jaws; IV. i. 83.
charge, weight, importance; V. ii. 18.
cheerly, cheerily; I. v. 15.
cheveril, kid leather; II. iv. 87.
chinks, money; I. v. 119.
circumstance, details, particulars; II. v. 36; V. iii. 181.
civil, grave; III. ii. 10.
closely, secretly; V. iii. 255.
closet, private chamber; IV. ii. 33.
cock-a-hoop, "set c.-a-h.," raise a row, set everything in disorder; I. v. 83.
cockatrice, a fabulous animal, whose glance was supposed to be fatal; III. ii. 47.
cockerel, young cock; I. iii. 53.

coil, fuss, confusion; II. v. 67.
colliers, used as a term of insult; I. i. 3.
come near, touch to the quick, hit, as in *I Henry IV*, I. ii. 14; I. v. 22.
comfortable, comforting; V. iii. 148.
commission, authority; IV. i. 64.
compliment, ceremony, punctilio, as in *Much Ado*, IV. i. 322; II. ii. 89; II. iv. 20.
conceal'd, secretly married; III. iii. 98.
conceit, fancy, imagination; II. vi. 30: idea; IV. iii. 37.
conduct, guide, conductor; III. i. 129; V. iii. 116.
conduit, fountain (often in the form of a human figure); III. v. 130.
confound, destroy; II. vi. 13.
conjurations, entreaties; V. iii. 68.
consort, used with a quibble on two meanings: (1) a company of musicians, (2) to associate, keep company with; III. i. 49.
consort, keep company; III. i. 135.
contrary, contradict; I. v. 87.
convoy, conveyance; II. iv. 203.
cop'st, dealest; IV. i. 75.
cot-quean, a man who plays the housewife; IV. iv. 6.
counterfeit, " gave the c.," played a trick; II. iv. 48.
countervail, balance, equalize; II. vi. 4.
County, Count; I. iii. 105; III. v. 219, etc.
court-cupboard, a side-board for setting out plate; I. v. 8.
courtship, a play on the two meanings of courtliness and wooing, III. iii. 34.
cousin, used for any relative outside the immediate family; I. v. 32; III. i. 151, etc.
cross, perverse, froward; IV. iii. 5.
crow-keeper, scare-crow; I. iv. 6.

crush a cup, have a drink, crack a bottle; I. ii. 85.

dared, challenged, used with a quibble on two meanings of the word; II. iv. 12.
date, time; I. iv. 3; I. iv. 108.
dear, vitally important, coming home to one intimately; III. iii. 28; V. ii. 19; V. iii. 32.
demesnes, landed estates; II. i. 20; III. v. 182.
deny, refuse; I. v. 21.
depend, impend; III. i. 124.
desperate, very bold; III. iv. 12.
dew-dropping, moist, rainy; I. iv. 103.
digressing, deviating; III. iii. 127.
discover, reveal; III. i. 147.
dislike, displease; II. ii. 61.
displant, transplant; III. iii. 59.
dispute, discuss; III. iii. 63.
distemperature, disease; II. iii. 40.
distemper'd, diseased; II. iii. 33.
distraught, distracted; IV. iii. 49.
division, melody, modulation; III. v. 29.
doctrine, instruction; I. i. 244.
doff, put off; II. ii. 47.
dowdy, a slattern; II. iv. 43.
down, in bed; III. v. 67.
drawer, waiter; III. i. 9.
dry-beat, beat without drawing blood; III. i. 82; IV. v. 125.
dump, mournful tune; IV. v. 109.
dun's the mouse, be quiet; see note, I. iv. 40.

elf-locks, hair matted by the elves; I. iv. 90.
endart, dart; I. iii. 98.
engrossing, monopolizing; V. iii. 115.
envious, malicious; III. i. 173; III. ii. 40, etc.

estate, condition of affairs; III. iii. 63.
extremity, a desperate condition; I. iii. 103.

fantasticoes, fantastical coxcombs; II. iv. 30.
fearful, dreadful; Pro. 9: full of fear; III. iii. 1; III. v. 3.
feeling, affecting; III. v. 75.
fee-simple, absolute ownership; III. i. 35.
fettle, prepare; III. v. 154.
fine, penalty; I. v. 96.
first house, of the most approved school of fencing; II. iv. 25.
fleer, sneer; I. v. 59.
flirt-gills, flirting women; II. iv. 162.
flower'd, alluding to the ornaments pinked on the shoes; II. iv. 64.
fond, foolish; III. iii. 52; IV. v. 82.
foolish, trifling; I. v. 124.
form, see note, II. iv. 35.
frank, generous; II. ii. 131.
Free-town, a translation of Villafranca; I. i. 109.
friend, lover; III. v. 43.

gear, matter, business; II. iv. 107: stuff; V. i. 60.
ghostly, spiritual; II. ii. 189.
gleek, mock, scoff; IV. v. 115.
God-den, good evening; I. ii. 57.
God gi' god den, God give you good evening; I. ii. 58.
God save the mark, see note, III. ii. 53.
God ye good den, God give you good evening; II. iv. 116.
God ye good morrow, God give you good morning; II. iv. 115.
good den, good evening; III. i. 40; III. v. 173.
goodman boy, a familiar term of address; I. v. 79.
gore-blood, clotted blood; III. ii. 56.

gossamer, spider-web; II. vi. 18.
green-sickness, an anæmic disease of young girls; III. v. 157.
grievance, grief; I. i. 163.
gyves, fetters; II. ii. 180.

hai, a thrust in fencing; II. iv. 27.
hall, " a hall, a hall ! " clear the floor; I. v. 28.
hap, " dear hap," good fortune; II. ii. 190.
happy, see *in happy time.*
hare, a cant name for courtesan; II. iv. 138.
harlotry, wench; IV. ii. 14.
heartless, cowardly; see note, I. i. 73.
Heart's ease, see note, IV. v. 102.
heavy, sad; I. i. 143.
hie, hasten; II. v. 70.
high-lone, alone; I. iii. 36.
hilding, a menial wretch; II. iv. 44; III. v. 169.
hinds, menials, see note, I. i. 73.
his, its, as often in Shakespeare; II. vi. 12; V. iii. 203.
hoar, hoary, used with quibble; II. iv. 141.
holidame, halidom, salvation, used in oaths; I. iii. 43.
holp, helped; I. ii. 48.
homely, simple, plain; II. iii. 55.
hood, cover the head of a hawk to restrain it; III. ii. 14.
hoodwink, blindfold; I. iv. 4.
humour, moisture; one of the four fluids of which the body was supposed to be composed; hence character of mind, temperament, disposition, inclination; I. i. 135; I. i. 147: caprice; II. i. 7.
humorous, moist, capricious, used with both meanings; II. i. 31.
hunt's-up, an early morning song, used of a song to awaken hunters or newly married people; III. v. 34.

ill divining, misgiving; III. v. 54.
in happy time, in this connection; III. v. 112.
indite, invite, with play on the two words; II. iv. 135.
inherit, possess; I. ii. 30.
it, its; the form *its* was not yet in general use, see *his;* I. iii. 52.

Jack, a term of contempt for saucy fellows, as in *Much Ado*, V. i. 91, *Richard III*, I. iii. 72; II. iv. 160; III. i. 12.
jaunce, a hard jaunt; II. v. 26.
jealous, suspicious; V. iii. 33.
jealous-hood, jealous person (abstract for concrete); IV. iv. 13.
joint-stool, a folding chair; I. v. 7.
just, exact; III. ii. 78.

kindly, precisely; II. iv. 59.

label, slip on which a seal was placed; IV. i. 57.
Lammas-eve, July 31; I. iii. 17.
Lammas-tide, August 1; I. iii. 15.
lay, wager; I. iii. 12.
level, line of aim; III. iii. 103.
list, please; I. i. 47.
Love, Venus; II. v. 7.

made, did; V. iii. 280.
mammet, doll; III. v. 186.
manage, conduct; III. i. 148.
mandrake, see note, IV. iii. 47.
marchpane, a cake made from sugar and almonds; I. v. 9.
margent, margin; I. iii. 86.
married, harmonious; I. iii. 83.

marry, a common exclamation derived from the name of the Virgin; I. iii. 22.
measure, a stately dance; I. iv. 10.
merchant, fellow (contemptuous); II. iv. 153.
mew'd up, shut up, as a hawk in a cage; III. iv. 11.
mickle, great, powerful; II. iii. 15.
minion, spoilt favorite; III. v. 152.
mistemper'd, tempered or hardened for a bad purpose; I. i. 94.
modern, ordinary; III. ii. 120.
moe, more; III. i. 124.
mood, ill humor; III. i. 13.
moody, angry; III. i. 14.
morrow, morning; II. ii. 186.
mouse-hunt, hunter of women; IV. iv. 11.
much upon, about; I. iii. 72.

natural, idiot; II. iv. 96.
naught, bad; III. ii. 87.
needly, of necessity; III. ii. 117.
neighbour-stained, stained with the blood of neighbours; I. i. 89.
nice, foolish, trivial; III. i. 159; V. ii. 18.

O, grief; III. iii. 90.
o'er-perch, leap over, fly over; II. ii. 66.
old, confirmed; III. iii. 94.
orchard, garden (as usually in Shakespeare); II. i. 5.
osier cage, willow basket; II. iii. 7.
outrage, outcry; V. iii. 216.
overwhelming, over-hanging; V. i. 39.

partisan, a kind of pike; I. i. 80.
passado, a thrust in fencing; II. iv. 27; III. i. 88.

pastry, the room where paste was made; IV. iv. 2.
peevish, childish; IV. ii. 14.
perdona-mi's, people who are constantly saying "pardon me"; II. iv. 35.
pilcher, scabbard; III. i. 84.
pin, center of the target in archery; II. iv. 15.
pitch, a term used in falconry to denote the height of the hawk's flight; I. iv. 21.
plats, plaits; I. iv. 89.
poor John, salt fish, hake; I. i. 37.
poperin pear, a kind of pear; II. i. 38.
portly, well bred; I. v. 68.
post, haste; V. iii. 273.
presence, presence-chamber; V. iii. 86.
present, immediate; V. i. 51.
prick song, music sung from notes; II. iv. 21.
princox, saucy fellow; I. v. 88.
proof, experience; I. i. 176.
properer, handsomer; II. iv. 217.
prodigious, monstrous; I. v. 142.
prorogue, delay, postpone; II. ii. 78; IV. i. 48.
punto reverso, back-handed stroke in fencing; II. iv. 27.
purblind, blind, II, i. 12.
purge, purify, cleanse; I. i. 197: expel, remove; I. v. 109.

quote, take notice of; I. iv. 31.

reckoning, estimation; I. ii. 4.
reeky, giving off foul vapors; IV. i. 83.
respective, considerate; III. i. 128.
rest you merry, a salutation usually made at parting; I. ii. 65.
rest, see note, IV. v. 6; V. iii. 110.
ropery, roguery; II. iv. 154.

rote, "did read by rote that could not spell," knew words by heart, but did not know their true characters; II. iii. 88.
rush'd aside, eluded; III. iii. 26.
rushes, usual covering for floors; I. iv. 36.

sadly, seriously; I. i. 207.
sadness, seriousness; I. i. 205, 208.
scathe, harm; I. v. 86.
senseless, without feeling or sense; I. iv. 36.
set abroach, set on, incite; I. i. 111.
set up his rest, see note, IV. v. 6.
shield, forbid, defend; IV. i. 41.
shrift, confession and absolution; IV. ii. 15.
simples, medicinal herbs; V. i. 40.
singleness, simplicity, triviality; II. iv. 70.
single-sol'd, petty, contemptible; see note, II. iv. 69.
sir-reverence, a contraction of *save reverence,* used as an apology when referring to something improper; I. iv. 42.
skains-mates, see note, II. iv. 162.
slip, a counterfeit coin (used with a quibble); II. iv. 51.
slop, large breeches in the French fashion; II. iv. 47.
smatter, chatter, prate; III. v. 172.
solemnity, a celebration or ceremony; I. v. 65; IV. v. 61.
soon speeding, quick-despatching; V. i. 60.
Spanish blades, swords from Toledo, famous for the temper of its sword-blades; I. iv. 84.
sped, done for; III. i. 94.
spinners, spiders; I. iv. 59.
spite, vexation; II. i. 27: "in spite of me," in defiance, to my vexation; I. i. 85.
state, see note, III. iii. 166.
steads, aids; II. iii. 54.
stint, cease; I. iii. 57.

stoccata, a thrust in fencing; III. i. 77.
strange, reserved; II. ii. 101; III. ii. 15.
substantial (a quadrisyllable); II. ii. 141.
swashing, dashing, smashing; I. i. 70.
sweet water, perfumed water; V. iii. 14.
sweeting, a sweet apple; II. iv. 83.
swounded, swooned; III. ii. 56.

tackled stair, rope ladder; II. iv. 201.
take me with, let me understand; III. v. 142.
tassel-gentle, a male hawk of noble species; II. ii. 160.
teen, grief; I. iii. 13.
temper, mix; III. v. 98.
temper'd, composed; III. iii. 115.
tender, offer; III. iv. 12; III. v. 186: hold; III. i. 74.
tetchy, fretful; I. iii. 32.
thorough, another form for *through*.
thou's, thou shalt; I. iii. 9.
thought long, longed; IV. v. 41.
timeless, untimely, premature; V. iii. 162.
to-night, last night; I. iv. 50; II. iv. 2.
towards, coming, at hand; I. v. 124.
toy, trifling circumstance; IV. i. 119.
truckle-bed, a small bed that could be pushed under a larger bed; II. i. 39.

unattainted, unprejudiced, impartial; I. ii. 90.
unbruised, uninjured; II. iii. 37.
uneven, irregular; IV. i. 5.
unmann'd, untamed, a hawking term; III. ii. 14.
unstuffed, not overloaded; II. iii. 37.
unthrifty, unfortunate; V. iii. 136.
utters, sells; V. i. 67.

validity, worth; III. iii. 33.
vanish'd, passed, issued; III. iii. 10.
versal, universal; II. iv. 219.
visor, mask; I. v. 24.

watching, waking; IV. iv. 8.
wax, "a man of wax," as if modelled in wax; see note, I. iii. 76.
well said, well done; I. v. 88.
wild-goose chase, a kind of horse-race on the plan of "follow the leader"; cf. Fletcher's play, *The Wild-Goose Chase;* II. iv. 75.
withal, with it; I. i. 119.
wits, "five wits," not the five senses, but common wit, imagination, fantasy, estimation, memory; I. iv. 47.

zounds, by God's wounds; III. i. 52; III. i. 104.

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